

House & Garden

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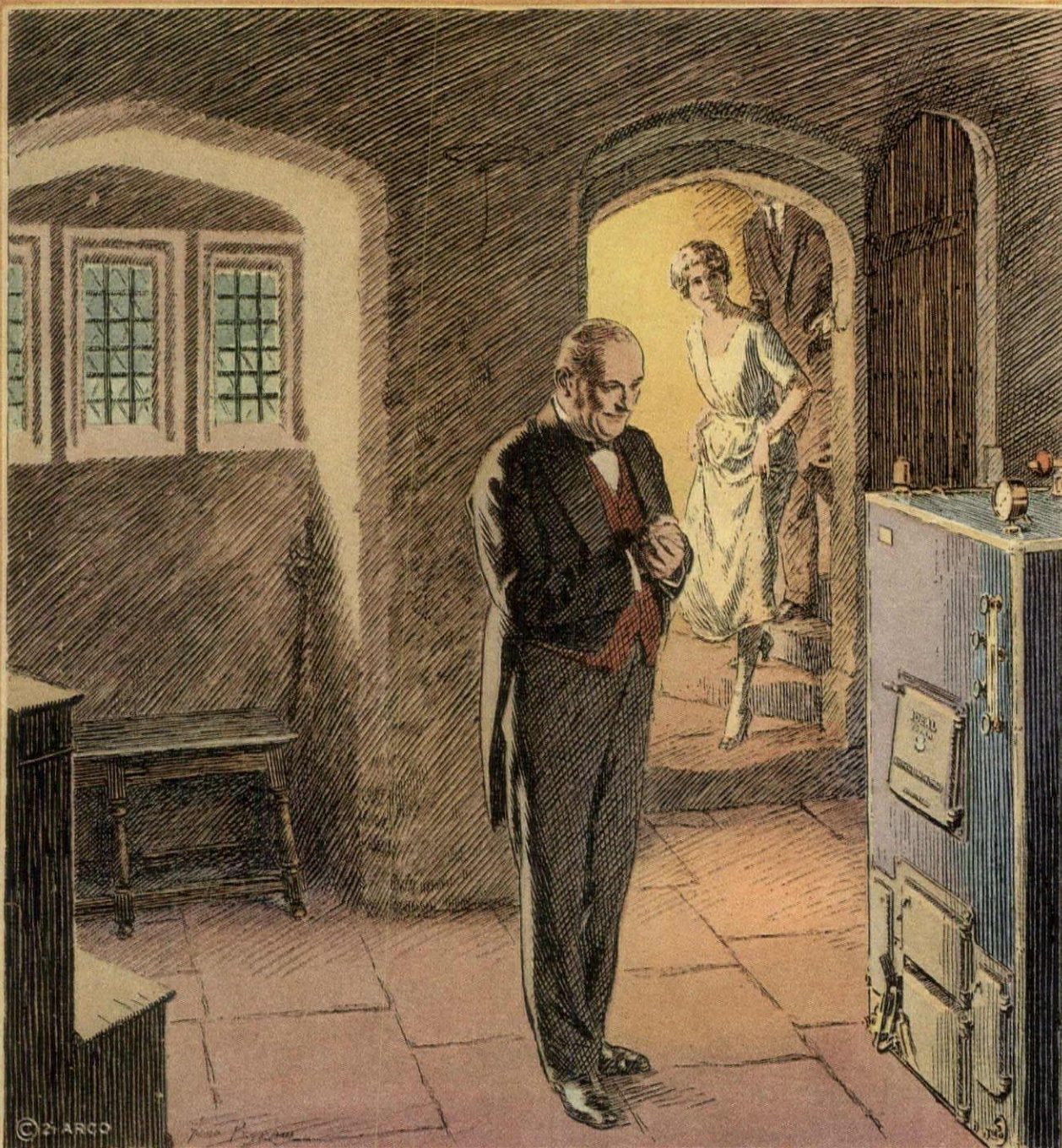
Richard B. Barry Barnes

Fall Planting Number

October - 1921

CONDÉ NAST Publisher

35 cts - 3.50 a year



PEGRAM, the famous artist of Punch, shows here the basement of a famous Tudor mansion, once the favorite resi-

dence of Henry VIII. The IDEAL TYPE A HEAT MACHINE has transformed it into a modern comfort-giving home.

The millionaire who was being robbed

THE MILLIONAIRE lives in a fashionable New York suburb. In 1916 the old-fashioned boiler in his cellar consumed 136 tons of coal.

At his request a Heating Engineer made an examination; later he took out the old boiler and installed an IDEAL TYPE A HEAT MACHINE.

The next winter—a very cold winter, too—the millionaire saved 45 tons of coal.

That millionaire was being robbed by his old-fashioned boiler of about one-third of the money he spent for coal.

If the boiler in your home is ten years old or more, the probabilities are that you, too, are being robbed in the same degree.

Ask your Heating Contractor to go over your home and report; or wire direct to us. We will communicate with him or have one of our own Heating Engineers make the examination, without obligation or expense.

Meanwhile your inquiry will bring you through the mails full descriptive literature regarding the IDEAL TYPE A HEAT MACHINE, the dustless, wasteless new invention that pays for itself in the coal it saves.

Dept. 23
816 S. Michigan Ave.
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AMERICAN RADIATOR COMPANY

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IDEAL Boilers and AMERICAN
Radiators

The IDEAL Type "A" Heat Machine

BISHOPRIC

FOR ALL
TIME AND CLIME

*Bishopric—The Stepping Stone to
Happy Homes.*

Everyone looks forward to the time when they shall own their own home. Owning a home gives one a balance, a sense of permanence and a feeling of security.

In your own home you find refuge from the avaricious landlord and from the worries and cares of daily life. Once across the threshold of your own home you are in your own kingdom where Love is queen.

The knowledge that it is your own home, "Your own Castle"—brings contentment and happiness that more than repays you for the toil and patience that has given you the greatest of blessings "Your Own Home," and money spent on the home is an investment that pays dividends in happiness.

It is of great importance in the construction of the house of stucco to provide for the preservation of its beauty, its resistance against fire, vermin and decay, its insulation against change of temperature and dampness. Bishopric stucco and plaster base in construction and in use, offers the possibilities of this insurance.

Let us tell you all about it, let us send you "Bishopric for all Time and Clime," a booklet containing facts and details on insulation, sound-deadening, damp-proof construction, illustrated with photographs of beautiful houses built with Bishopric Stucco plaster and sheathing units. This booklet is yours for the asking.



Residence of Geo. W. Klewer, Architect, 36 Crescent Drive, Glencoe, Ill. Bishopric Sheathing used as sub-flooring, on roofs under shingles, and as Sheathing under Bishopric Stucco Base. Bishopric Stucco Base used on all exteriors. Bishopric Plaster Base used on all interiors

You Build But Once—Build Right

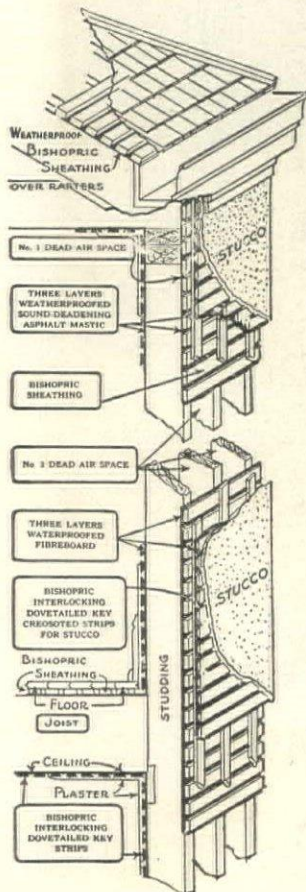
Stucco Offers an Economical and Fast-Growing Appeal to People who desire Homes of Distinct Individuality.

The *Permanency* and beauty of Stucco Houses depends on the Base used.

Bishopric under Stucco is universally recognized as the Best Base and at the same time the least costly building material for Stucco Exterior over new or old buildings.

This reputation has been won by its wonderful record extending back for years, and today remains unassailed.

Bishopric provides a building that is warmer in winter and cooler in summer than other forms of construction. As an insulating, strengthening, sound-deadening, moisture-proof and fire-resistant base, it insures a building that is absolutely dry, vermin-proof and healthy.



The Bishopric Manufacturing Company

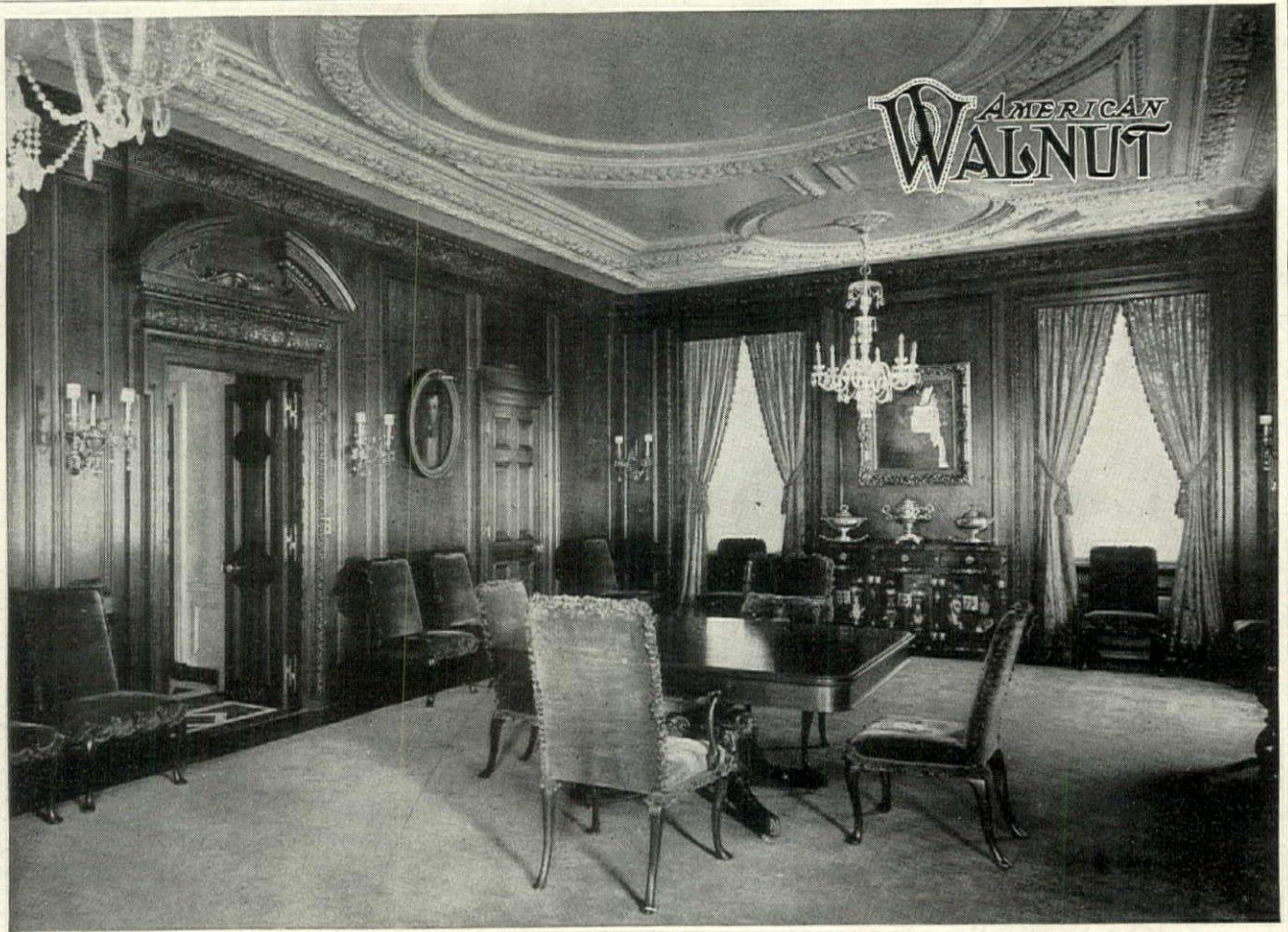
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Modern Queen Anne furniture in American Walnut. Residence of Hugh Legare, Esqr., Washington, D. C. Mr. Howard Major, Archt.

In the Days of Queen Anne

In the days when all furniture was made by hand, and when material, design and workmanship were of the best, Walnut was conceded to have no superior as a cabinet-wood.

The best furniture produced in Italy during the Renaissance, in France in the time of the Louis, and in the England of the Georges, was of Walnut. Later replicas of these fine pieces were by preference made of American Walnut as soon as it became available.

American Walnut depends for its beauty on inherent color and on its pleasing figure and depths so satisfying to the cultivated taste. It has none of the cruder boldness or sharp contrasts of color and figure characteristic of some woods hitherto commonly accepted.

American Walnut furniture for these reasons is the strong choice of those who desire true "lifetime" or *heirloom* furniture. Let us add one important word —

"BE SURE YOUR WALNUT IS ALL WALNUT."

Write for a copy of the Walnut Brochure de luxe, and enjoy the interesting history of this supreme cabinet-wood. Beautifully illustrated. Sent FREE upon request.

AMERICAN WALNUT MANUFACTURERS' ASSOCIATION
Room 1026, 616 South Michigan Boulevard, Chicago

A Delightful Living Room
at the Hampton Shops

TRUE to the best traditions of those Georgian homes furnished by the great Chippendale is this livable room with its exquisitely hand-carved sofa, backed by a spacious table-desk of unusual dark green and gold lacquer finish.

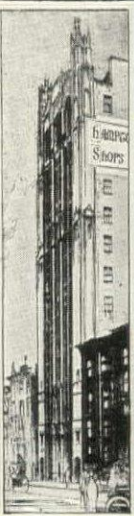
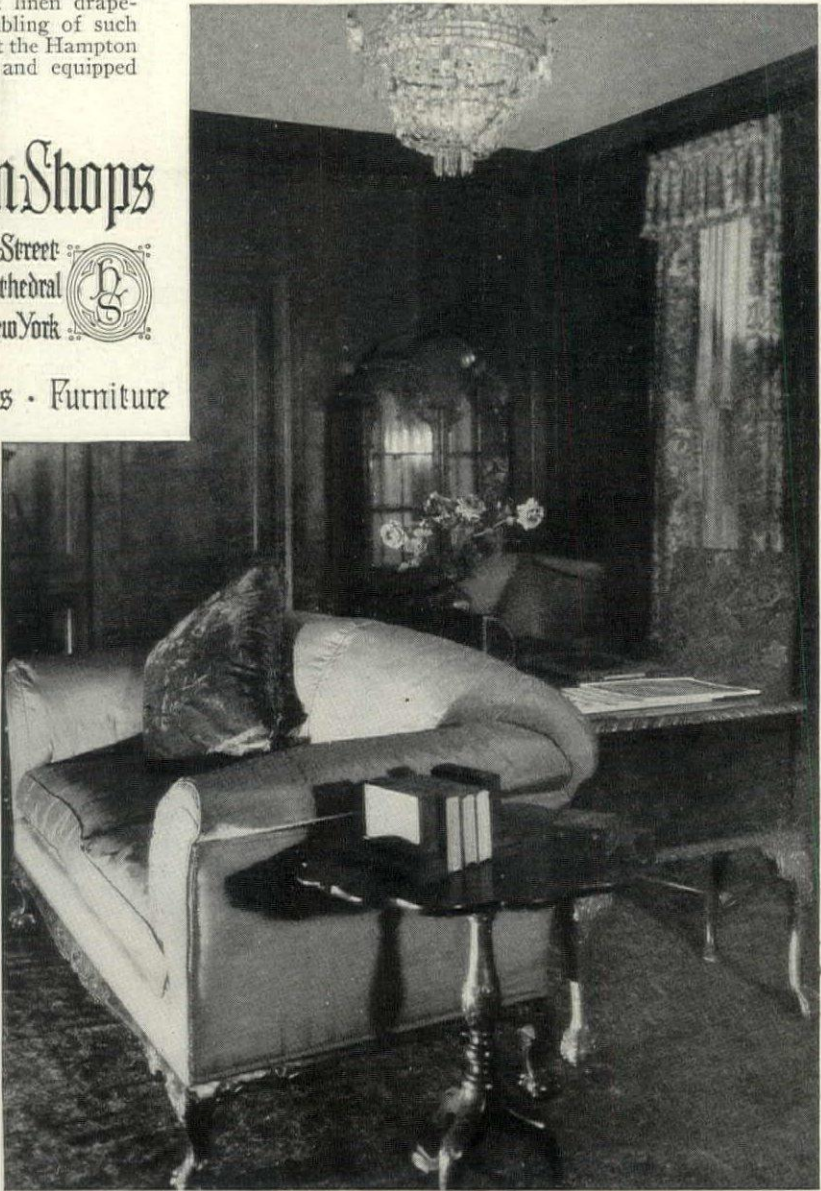
This photograph but suggests the mellow tones of the old pine paneled walls and the beautiful crystal chandeliers which catch the firelight, or the colorful notes of the petit point chairs and hand printed linen draperies. It is in the assembling of such harmonious interiors that the Hampton Decorators are trained and equipped to assist you.

Hampton Shops

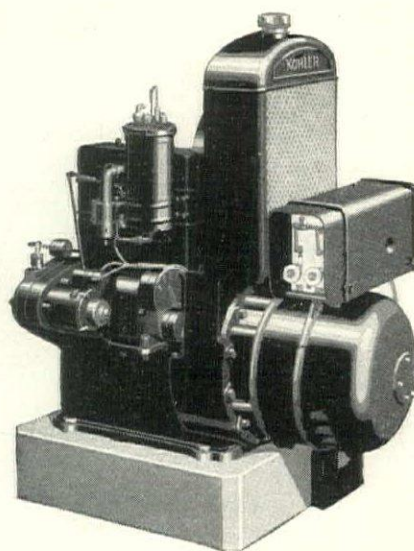
18 East 50th Street
Facing St. Patrick's Cathedral
New York



Decorations • Antiquities • Furniture



The Hampton Exhibits occupy this entire building. No branches or associated companies



KOHLER

And Electrical Service for Country Places

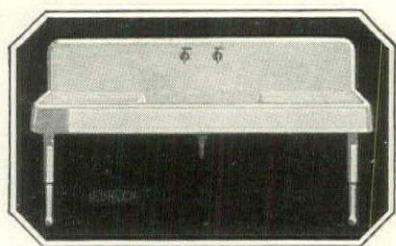
Owners of country homes, lodges, hotels and other buildings remote from electric power lines of central stations, will appreciate the complete electrical service of the Kohler Automatic Power and Light.

This dependable unit produces up to 1500 watts of standard 110-volt electricity, without storage batteries, making possible everywhere, the use of electric lights, electric household and power appliances, and running water, with the same convenience as in cities. The Kohler Automatic starts when the first electric appliance is turned on and stops when the last is turned off.

The Kohler Automatic is backed by the 48 years of successful manufacturing experience of this company, and bears the identical standard of excellence for which Kohler Enameled Plumbing Ware has so long been noted.

* * *

You are invited to send for a copy of our illustrated booklet, "THE KOHLER AUTOMATIC," which describes in detail the many features of advantage possessed by this plant.



Kohler One-piece Double Drain-board
Kitchen Sink

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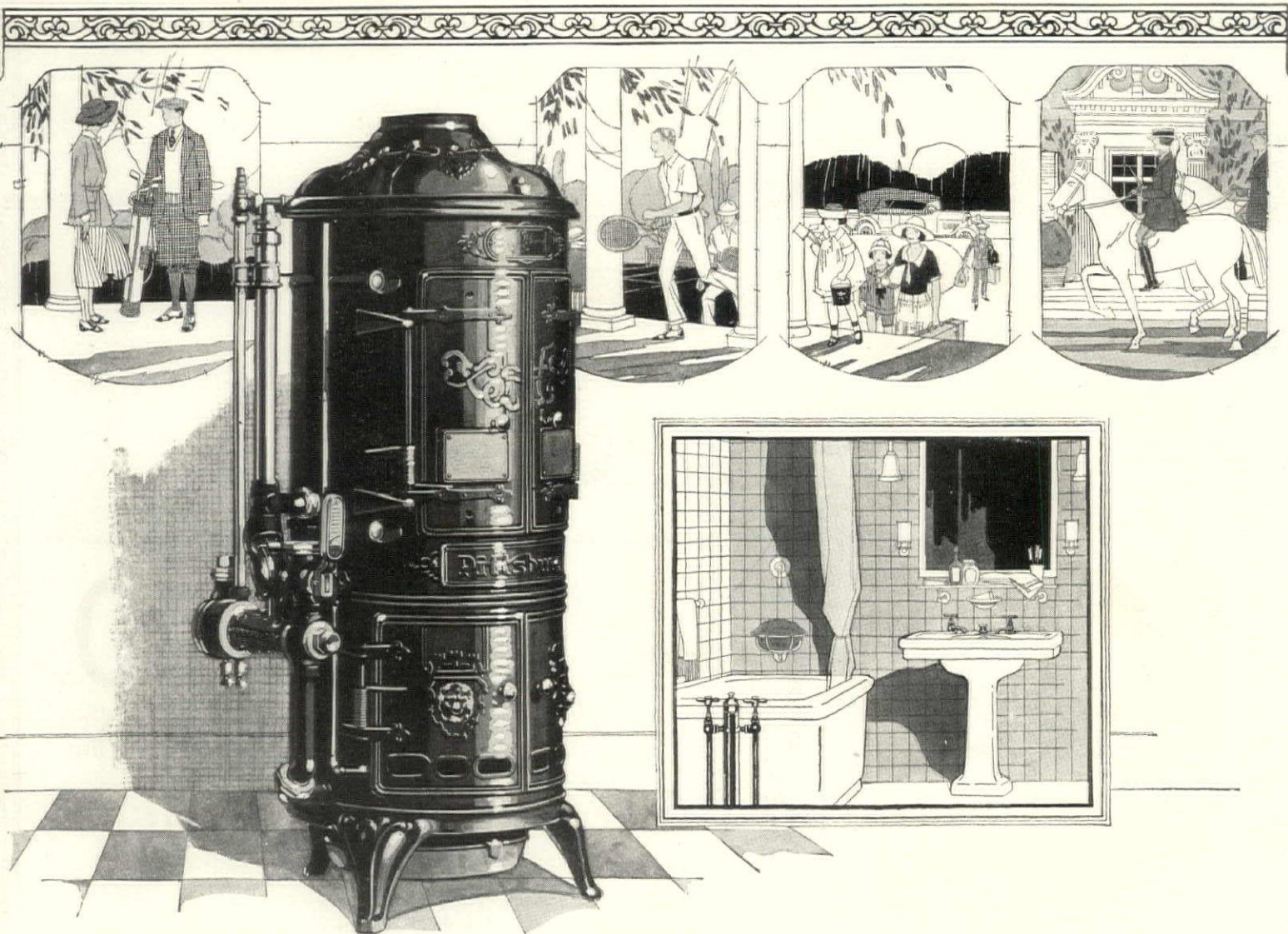
Kohler Co., *Founded 1873*, Kohler, Wisconsin

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THE MANUFACTURERS OF KOHLER ENAMELED PLUMBING WARE



The Bath is Ready!

What a luxury and a joy it is to have unlimited, sparkling, clean hot water at a second's notice. Just a turn of the faucet and it rushes to meet your needs. Truly the Pittsburgh is the super-servant in the home today—old faithful to the last degree.

When you turn on the faucet marked "Hot" the Pittsburgh instantly and automatically goes to work. It turns on the gas, lights it, heats your water fresh from the main and rushes it double-quick to do you service. When you turn off the faucet, the Pittsburgh automatically stops action—no waste of gas, no waste of hot water. Another feature—the Pittsburgh Automatic Gas Water Heater works without attention or repairs.

After tennis, golf—your favorite sport—the Pittsburgh is waiting to give you hot water aplenty. The entire family can revel in its refreshing effect. And in the kitchen and laundry, the worth of Pittsburgh service finds expression in the happiness of workers whose tasks are quickly and easily performed.

You will get a true appreciation of the joys and comforts of hot water when you read the book "The Well Managed Home." This attractive book throws a new light on the hot water question and supplies its answer. Your copy is waiting for your name and address before it can be forwarded for your personal attention.

PITTSBURG WATER HEATER COMPANY, Pittsburgh, Pa.

Pittsburg

AUTOMATIC GAS
WATER HEATERS

*Styles for Every Room
in the House*

SANITAS

MODERN
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"How beautiful!" you say, when you see a room tastefully decorated with Sanitas Modern Wall Covering. How wonderfully the furniture and furnishings seem to adapt themselves to the walls, and the whole room affects one as a single harmonious unit!

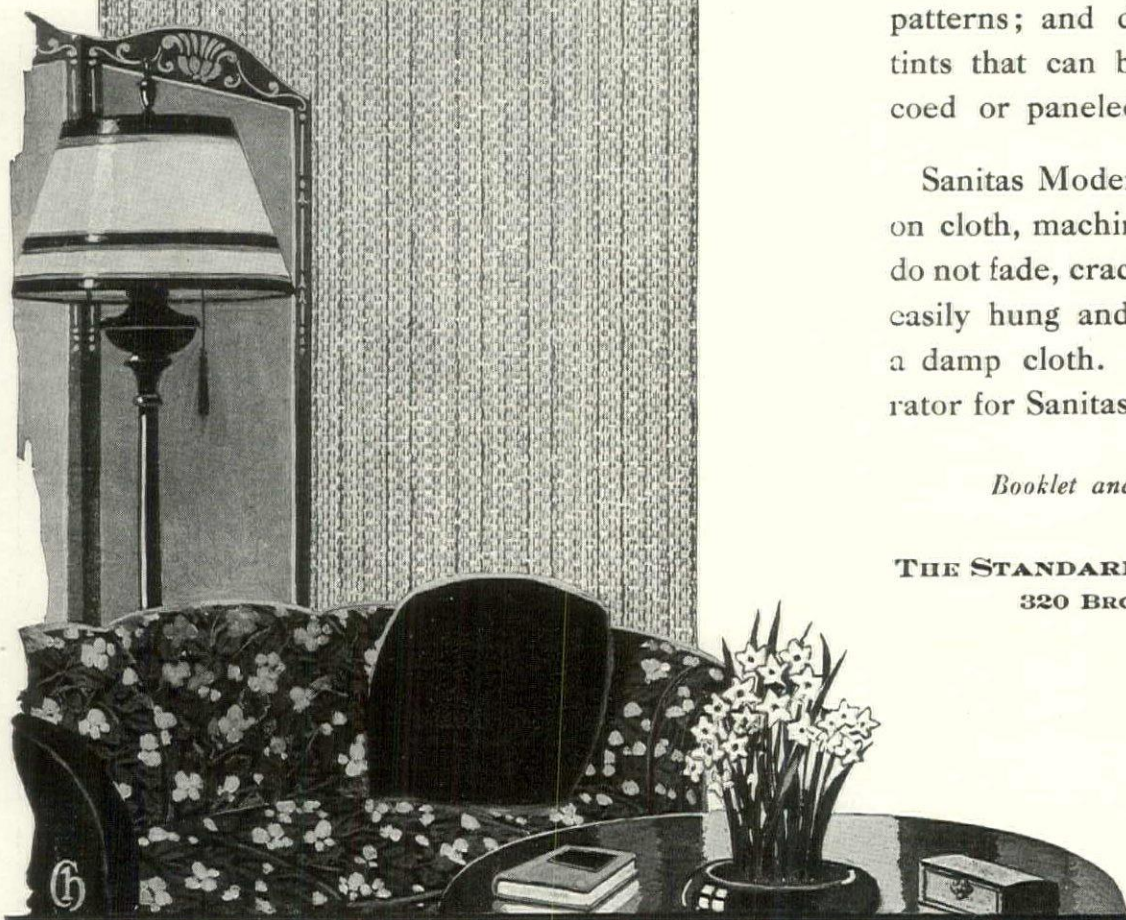
Sanitas comes in styles for every room—striking reproductions of tapestry, leather, grass-cloth and fabrics; lovely decorative patterns; and delicate, dull-finished plain tints that can be stenciled, blended, frescoed or paneled, or hung as they come.

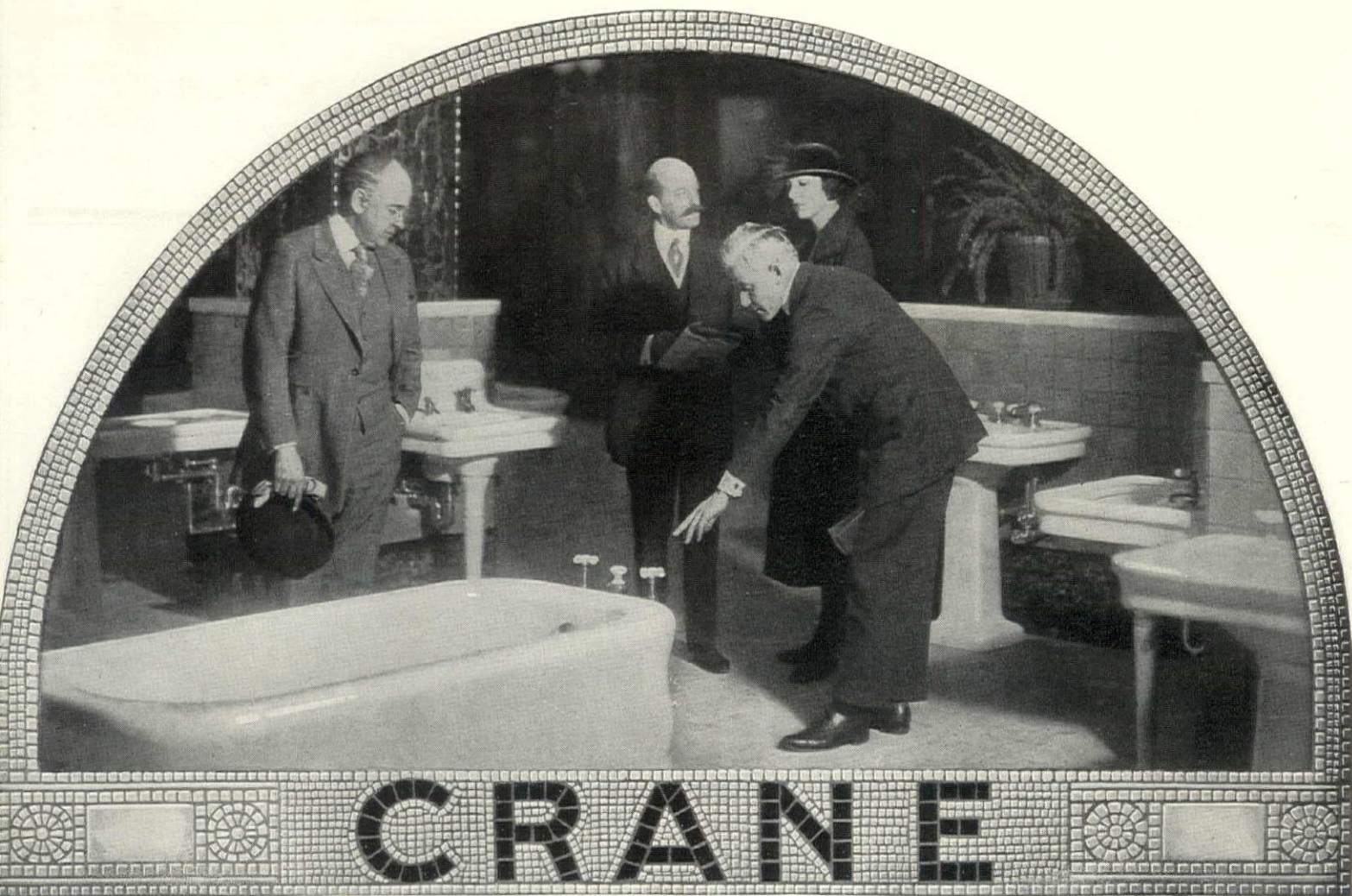
Sanitas Modern Wall Covering is made on cloth, machine-painted with colors that do not fade, crack or peel. Sanitas can be easily hung and can be wiped clean with a damp cloth. See your dealer or decorator for Sanitas.

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DEPT. 21





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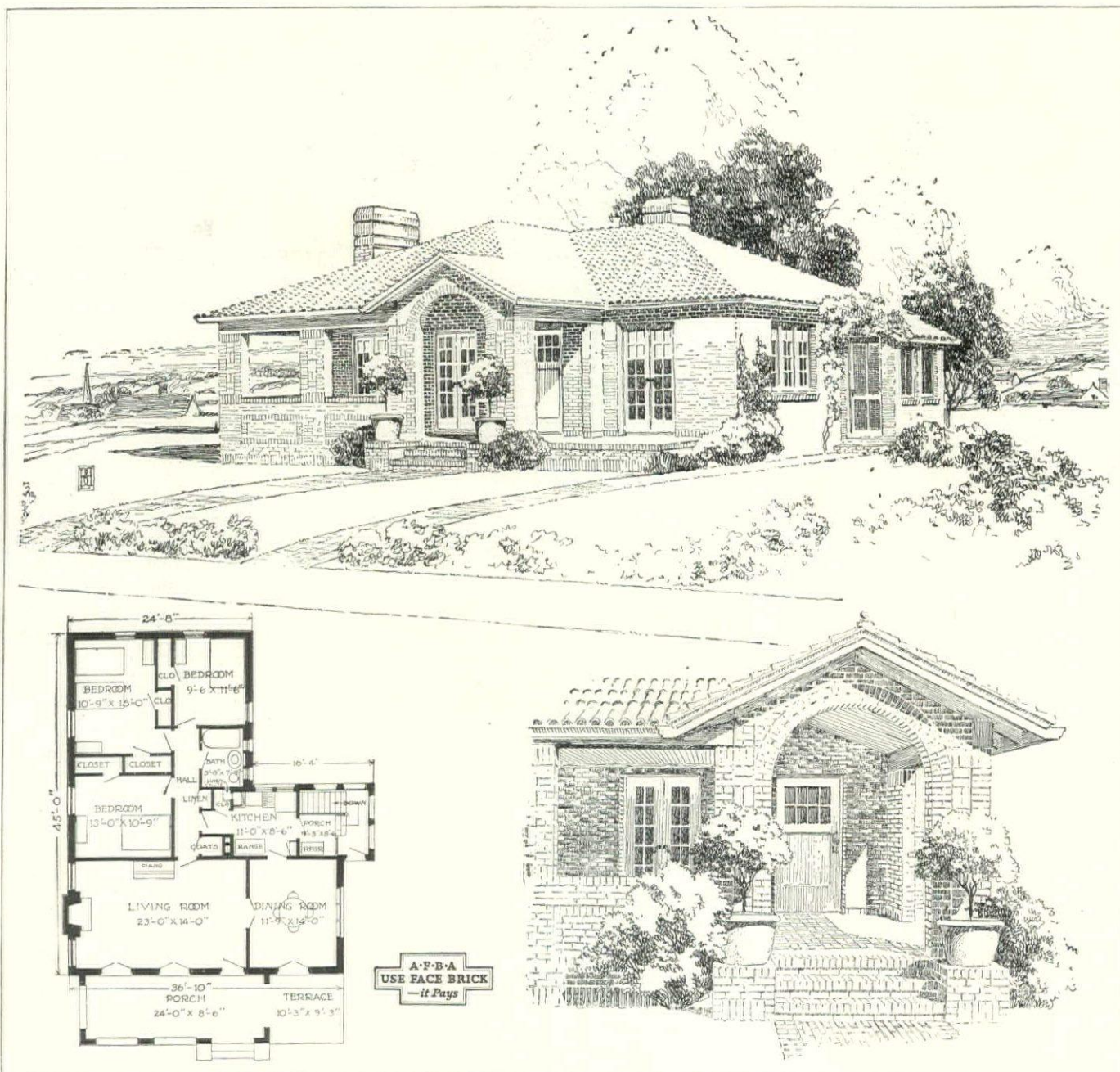
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BUNGALOW DESIGN NO. 610

Designed for the Service Department, American Face Brick Association

This six-room bungalow is one of the sixty-four designs in our "Face Brick Bungalow and Small House Plans." Note how it nestles close to the ground, its hospitable entrance, its pleasing roof lines, and its exceptionally compact, convenient interior arrangements.

Face Brick for Bungalows

FOR beauty, for durability, and for economy, Face Brick is unequalled as a facing material for bungalows and small houses. The wide variety of colors and textures, and the artistic possibilities in bonding, mortar joints and panel work, give an infinite scope to the owner's individual taste.

Savings in repairs, in painting, in fuel costs and insurance rates, its long life and slow depreciation, make the Face Brick house the most economical you can build.

You will find these matters fully discussed in "The Story of Brick," an artistic booklet with numerous illustrations and helpful information for all who intend to build. A copy will be sent free to prospective builders.

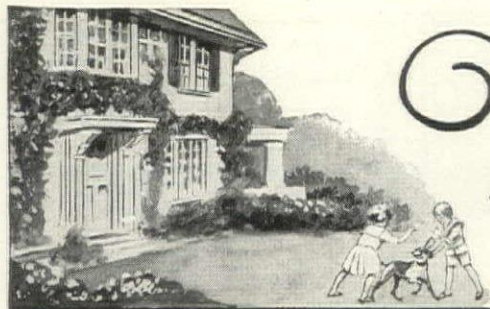
"Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6-room houses, and 7 to 8-room houses, in all sixty-four, each reversible with a different exterior design. These designs are unusual and

distinctive, combined with convenient interiors and economical construction. The entire set for one dollar. Any one of the booklets, 25 cents, preferably in stamps.

We have the complete working drawings, specifications and masonry quantity estimates at nominal prices. Select from the booklets the designs you like best and order the plans even if you are not going to build now, for their study will be not only interesting and instructive, but helpful in forming your future plans for your home.

You may want "The Home of Beauty," fifty designs, mostly two stories, representing a wide variety of architectural styles and floor plans. Sent for 50 cents in stamps. We also distribute complete working drawings, specifications and quantity estimates for these houses at nominal prices.

Address, American Face Brick Association, 1121 Westminister Building, Chicago, Illinois.



The Home Builder

Asenath Leavitt
Editor

OCTOBER 1921

Wm. Hart Boughton Architect
Associate Editor

Published Monthly by NORTH WESTERN EXPANDED METAL CO. 937 Old Colony Bldg CHICAGO

Little Features which Help Make the Home

LITTLE conveniences are concealed electric lighted porch columns, package receivers, garbage burners, meters read from outside, plunder rooms and many other features easily incorporated, which add wonderfully to the comfort and joys of home owning and are not very costly.

Of Interest to Every Home Builder

The announcement of such a thing as a fire-proof wood house is startling to most of us—and it's joyful news, too. Previously we have thought of the wood house as offering an ever

present fire risk. Statistics show that over 70% of the fires in 1919 occurred in residences.

It's appalling when you stop to think about it—over 23,000 people killed or injured by

lath. Use metal lath by all means if you want attractive, safe and all around satisfactory ceilings and walls.

For Stucco Too

The most economical and satisfactory method is to apply the stucco over Kno-Burn Metal Lath, back plastered—omitting wood sheathing, this not only saves considerable expense but the web of steel underlying the plaster keeps the stucco from cracking.

This construction is endorsed by prominent architects. It is also recommended by the highest building authorities. The satisfactory condition of homes—built of stucco on Kno-Burn—after years of service bears tribute to the permanence and attractiveness of this economical construction.

Suggestions

Lots of letters are coming in to my desk from enthusiastic home builders who are building their first home and will soon have the innumerable comforts and joys of homes of their very own.

It's a great pleasure to offer them what suggestions my staff and I can on arrangement, design, selections of materials and other details. I have a real interest in their homes. I'd like to help you with yours.

Asenath Leavitt

North Western Expanded Metal Company:

Please send me your home building booklet No. 937.

Name

Street

City and State

Remarks

.....



fire in 1919, of whom nearly 80% were mothers and children under school age. These figures are according to official records.

Yet the cost of making a home fire-safe is only about 1% additional—\$100 for a \$10,000 home—an almost insignificant figure. No doubt your architect is familiar with the use of metal lath for this purpose, but it won't hurt to remind him about its use at the juncture of floors and partitions as well as a foundation for interior plaster (and stucco if you build of this inviting type) in order to make sure that your home furnishes you protection against the ravages of fire. We shall be glad to send him or you complete details.

What an Architect Said

"I wouldn't think of using ordinary lath," said an architect, "as a foundation for interior plaster".

He was a man with some twenty years of home building experience, too. He knew that the sure way to get smooth, attractive walls free from cracks and discolorations was to use metal lath. No doubt you have observed how wavy and streaked ceilings look after a year or so when they are formed of plaster or ordinary



PREDICT FIREPROOF WOOD HOUSE SOON

Chicago Underwriters Develop Methods of Protecting Frame Homes.

FINAL TEST SATISFACTORY

Flame-Safe Plaster for Dangerous Spots Plan to Prevent Blazes.

A wooden house so constructed that it will be practically fireproof is being developed and tested at the Underwriters' Laboratories in Chicago.

The possibilities of this development are tremendous. Instead of burning down a large part of the houses which are constructed every year, fire-safe construction, even with the ordinary wood joists and partitions, is seen. Only a few of the danger points need be given special attention.

It has long been the desire of the Underwriters to develop economical ways for protecting the lives and property of people and for a long

NORTH WESTERN EXPANDED METAL CO.
CHICAGO



Anchor Weld Gates and Railings

—present panels which are virtually one piece of steel. Electrical welding under tremendous pressure fuses pickets and rails together, *permanently*, at each intersection. The attractiveness, strength, and alignment of your boundaries are assured for a generation if they bear the mark of our craftsmanship.

To learn more about "Anchor Weld, the New and Better Railing," you have but to request our Residential booklet.

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Anchor Post Iron Works

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Boston Cleveland Philadelphia Hartford
Richmond Pittsburgh Chicago Rochester

KERNERATOR

Built-in-the-Chimney

Gives Front Yard Neatness to the Rear

IN the beautiful homes of today insanitary, unsightly garbage cans and other waste receptacles should no longer be tolerated. Where the Kernerator is installed back porches and back yards are as attractive as the front, for refuse never collects—each day it is disposed of quickly and permanently.

Built into the base of the chimney in the basement, this brick incinerator receives from the hopper door, conveniently located on the first floor in the flue, all the household waste—wilted flowers, broken crockery, tin cans, cardboard boxes, garbage. This material is lighted at intervals and burns itself up without odor.

The Kernerator costs nothing to operate since no coal, wood, gas or oil is necessary for fuel. Tin cans and other non-combustibles are dried and sterilized and later dropped into the ash-pit.

When you build your own home you'll want a Kernerator. Send for our interesting booklet showing some of the fine homes that are Kernerator-equipped.

Kerner Incinerator Co.
622 Clinton St.
Milwaukee, Wis.



CONARD STAR ROSES BLOOM *or your money back*

A GARDEN of glorious roses positively assured if you have Conard Star Roses—each guaranteed to bloom or your money back.

Each a sturdy, field-grown plant from rose specialists of over 50 years' experience.

Each permanently identified by the name of the rose on our printed celluloid star tag which you leave on the plant. This tag is also our symbol of guarantee.

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SEVENTY-FOUR dollars buys this efficient, instant-service automatic gas water heater.

This means constant hot water service from every hot water faucet in your home, at a cost just a trifle above the old style side-arm heater.

An ever-ready supply of hot water is maintained in the Royal self-storage tank—assuring instant delivery at full city pressure from every faucet. There are no coils—the Royal will not lime or clog.

Gas saving alone will soon pay for entire installation. Tiny jet keeps tank of water steaming hot, always ready. Small draws supplied without main burner, which comes on automatically when large quantities are drawn. Heats a gallon of water per foot of gas.

Can be connected to furnace coils in winter.

All sizes installed by all plumbers. Send coupon for literature.

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Bastian-Morley Co., 603 Tyler St., Laporte, Ind.
Please send literature and price of right size Royal for my home.

Name Give No. of Baths
Address Showers
City State Faucets

Planning to Build?

Then Get This Valuable
Country House Number FREE



THIS annual feature number of the Architectural Record, our regular October issue, is devoted exclusively to the American Country House of Today.

The text is profusely illustrated with about 50 full-page photographic reproductions of the exteriors of typical American country and suburban homes, chosen from various states, and representing the work of over a score of prominent architects; a great many full-page photographs of representative Country House interiors, shown in detail, and numerous detailed drawings of floor plans, grounds and gardens.

From this number you are sure to get ideas and suggestions which will help you to decide the practical problems of style, materials, arrangement, furnishings, etc.

The Architectural Record is an artistic monthly magazine devoted to progress and practice in all branches of architecture, with an average of 100 or more illustrations. Some houses are published in each issue. In the advertising section are also described the latest and best building materials, as well as many of the furnishings and specialties which add so much of comfort, convenience and value.

Subscribe now to start November, 1921, and we will send you FREE this valuable Country House Number. Subscription price—for the present—\$3.00 a year.

Please mail the coupon promptly

THE ARCHITECTURAL RECORD

THE ARCHITECTURAL RECORD, 119 West 40th St., New York City

Enclosed is \$3.00. Enter yearly subscription to start November, 1921, and send Free your October Country House Number. (Add 60 cents for Canada; \$1.00 for foreign.)

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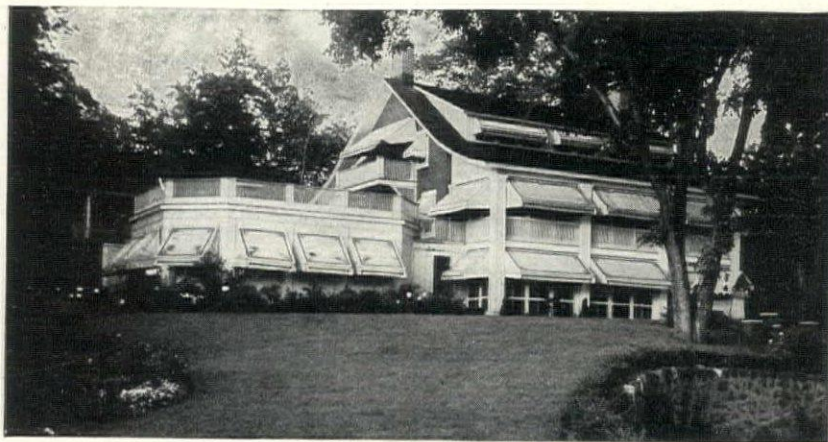
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51 acres of wonderfully landscaped grounds affording charming vistas of the Hudson and its shores, beautiful sloping lawns and splendid specimen trees in great variety. Two attractive lakes stocked with fish on property.



Brick mansion contains 14 rooms, 4 baths, numerous open fireplaces, electric light, etc. Garage for 4 cars. Well equipped stables and various outbuildings; cows, chickens and pigeons. Gardener's cottage. 6 acre orchard; large flower and vegetable gardens. For further particulars apply O-1051.

Fish & Marvin

527 Fifth Avenue,
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Telephone, Murray Hill 6526

Does This House Appeal To You?

Do you want an old-fashioned Colonial house—modernized; ten rooms, three baths? Located on the north shore of Long Island.

We have some special listing of attractive homes and estates in the various sections of Long Island which we shall be glad to send you upon request.



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PLEASE ADDRESS REPLY TO

August 1st, 1921.

Mr. George Sallaway,
House & Garden,
19 West 44th St.,
New York City.

Dear Sir:-

With reference to the advertising of the Roslyn, L. I. estate of our client, Mr. _____, I want to thank you for the excellent cooperation of your Real Estate Mart in placing this property on the market.

Mr. _____ and myself were especially impressed by the following phases of the returns from this advertisement:

- 1 -- The number of replies,
- 2 -- The high percentage of Eastern replies,
- 3 -- The high percentage of replies from people of obvious wealth and influence who were fully capable of purchasing a \$62,500.00 home like the one advertised.

I personally am so favorably impressed with the excellent showing of HOUSE & GARDEN that I am placing a contract with you.

Yours truly,

Harvey Craw
HARVEY CRAW

HC/MJM.

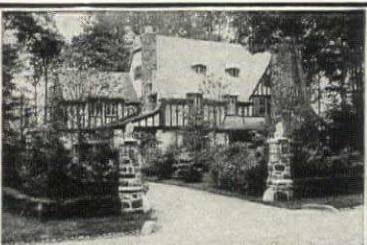
ON THE HUDSON

Red-stone and stucco residence, 8 rooms, casement windows, 30 ft. porch, 2 tile baths, hardwood floors, hot water heat, electricity and gas, garage, large lawn, fine boat anchorage; 8 mins. to station; within an hour of N. Y. City. Price \$16,500. cash \$5000.
Address: Owner, House & Garden.

Country Homes
at Greenwich
and thereabouts.

Thos. N. Cooke
Tel. 430-1330
Smith Building.

Greenwich
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Forest Lodge at Great Neck, L. I.

For Sale 2½ acres, beautiful shade trees and plantings, garage with quarters above. Greenhouse. Sand beach and yacht anchorage on open Sound. Send for leaflet.

Many similar offerings.

Great Neck, L. I. office open Sundays

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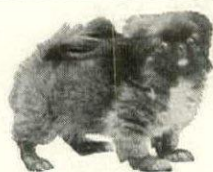
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on
page
96

In this issue, a series of articles on the care and training of dogs is inaugurated. These are non-technical chats, covering many essential points. This month, it discusses the selection of a dog.

You will be interested. See page 96

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Ralph P. Stoddard, Editor

What a Wonderful Inspiration for a Home

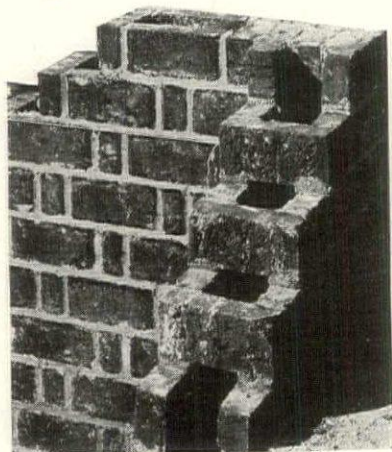
IN a year or so, he (yes, it's a boy) will want a place to romp around in—a back yard where he can play cowboy and chase Indians or dig a well. He *must* run and play and shout in order to develop into the fine type of manhood his parents so greatly desire.

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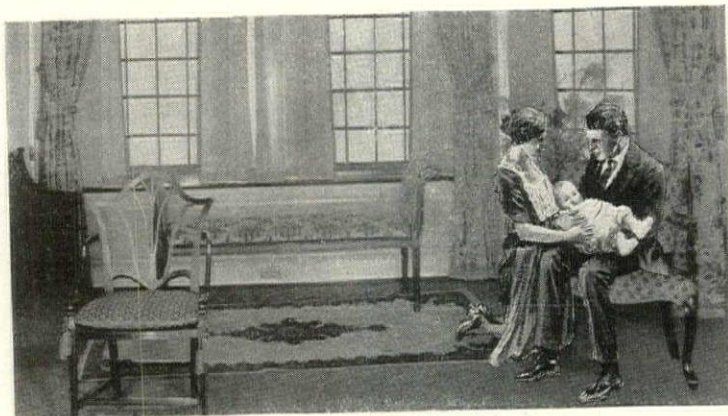
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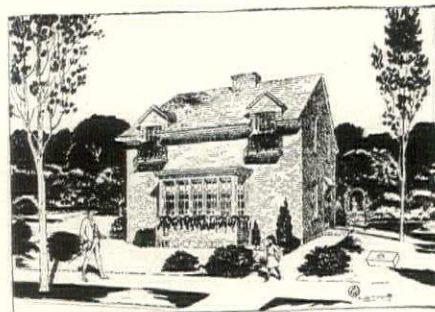
A Valuable Book for Home Builders

There is a 72-page book called "Brick, How to Build and Esti-

mate," which contains the most valuable of facts for home builders. It is so very practical and helpful that nearly 30 prominent schools and colleges consult it as a reference work. This book is published by The Common Brick Industry of America, 1303 Schofield Building, Cleveland, Ohio, and sells for only 25 cents.

The Work of Five Prominent Architects to Choose From

The Potomac (below) is one of the 35 small brick house designs which appear in that most interesting volume, "Brick For the Average Man's Home." These designs are the work of five prominent architects, hence are the last word in beauty, arrangement, and general home desirability. The designs include bungalows, cottages, 1 1/2 and 2 story residences, 2-families and garages. Complete working drawings may be had of any design in this book at nominal cost. You should address The Common Brick Industry of America, 1303 Schofield Building, Cleveland, Ohio, enclosing \$1.00 for this book. Better still send \$1.25 and get both books.

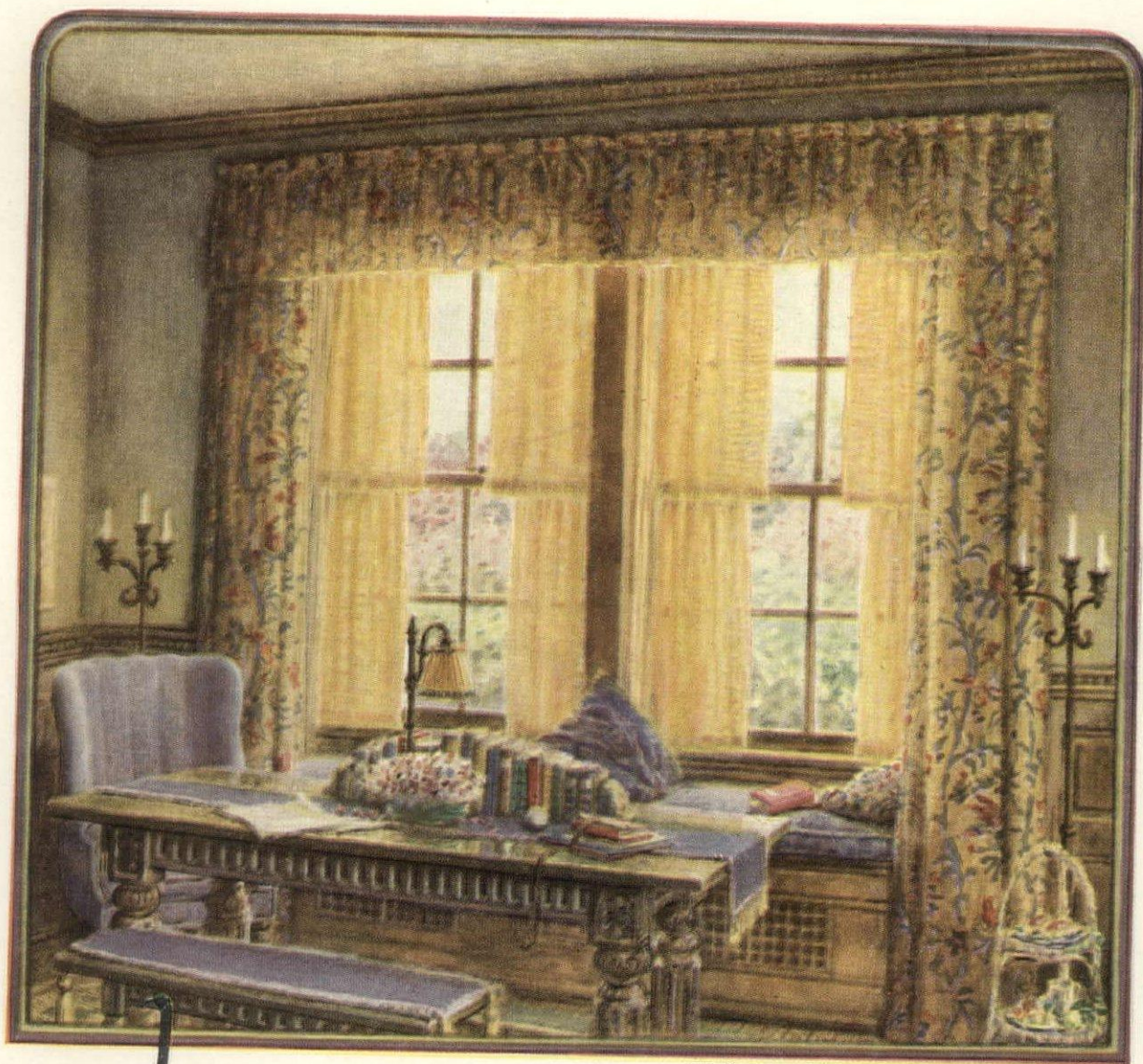


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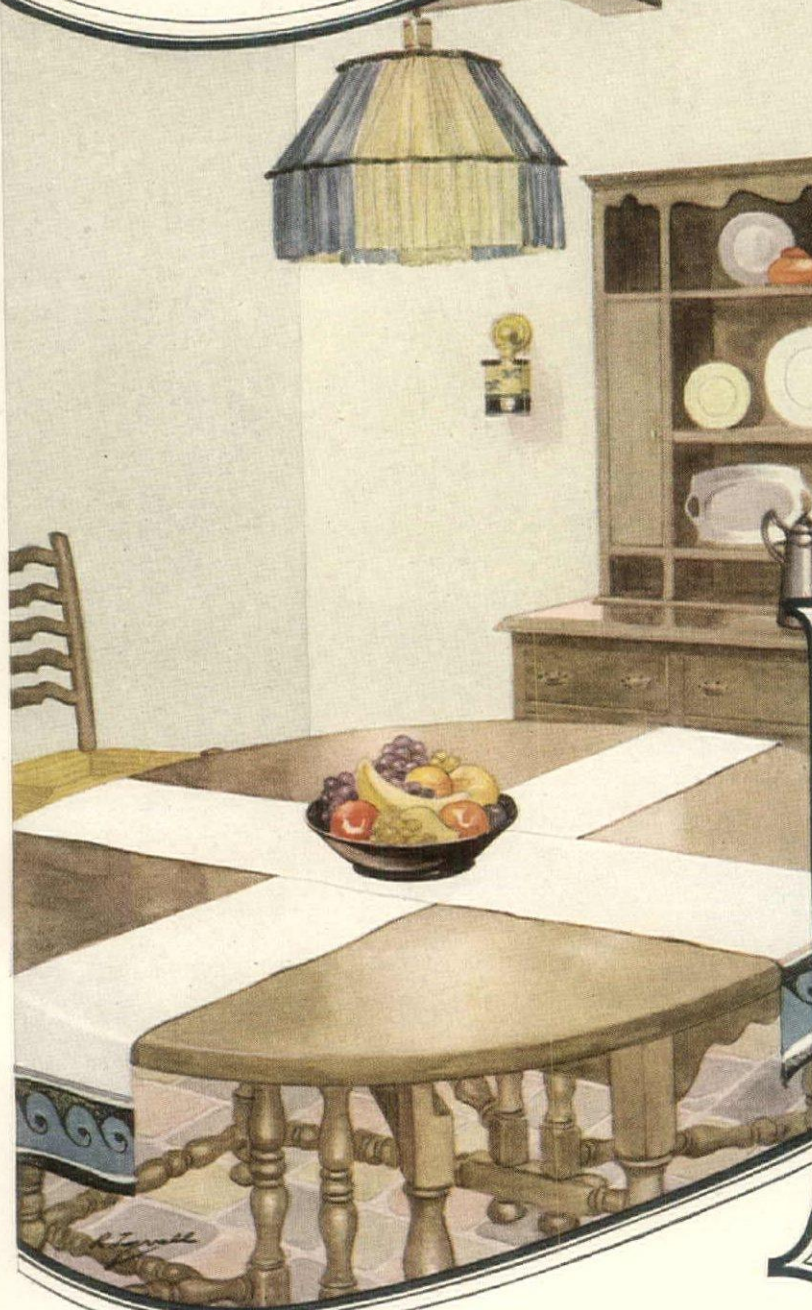
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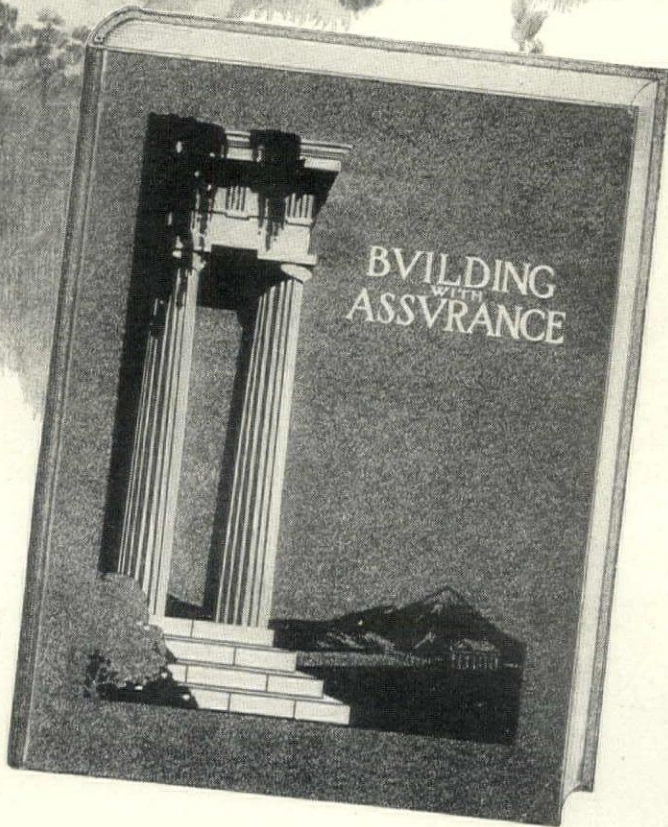
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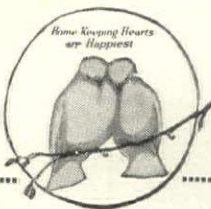
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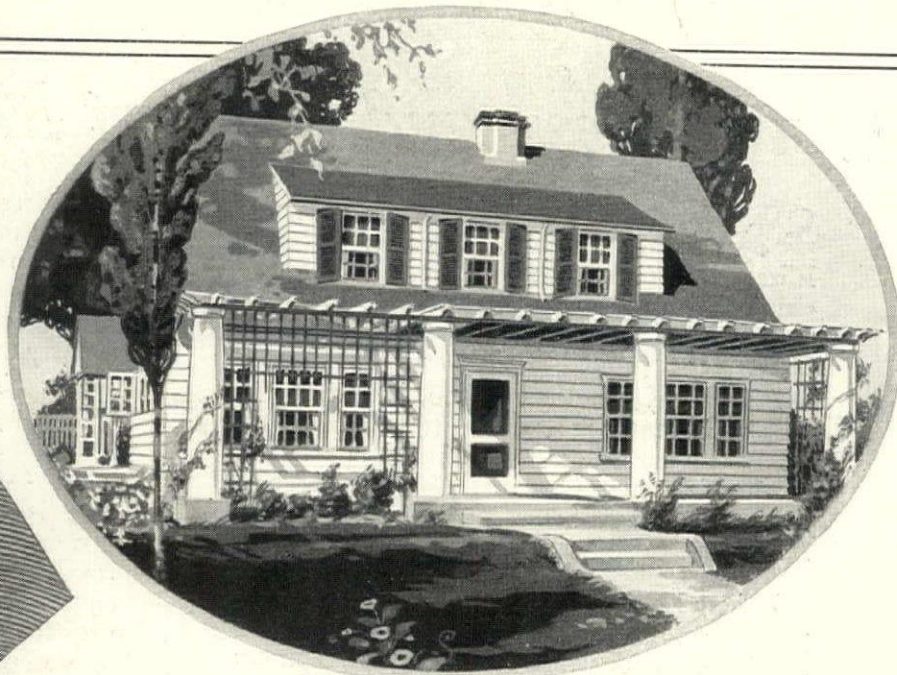
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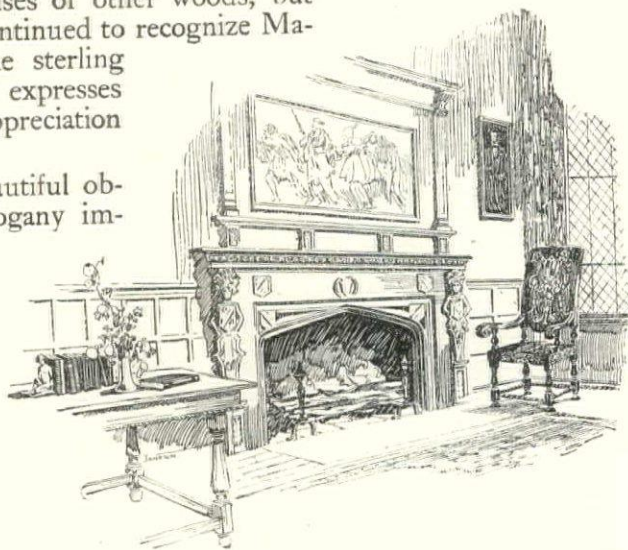
SIR WALTER RALEIGH, returning from the Spanish Main in 1597, entertained Queen Elizabeth aboard his ship. The Queen exclaimed upon the rich beauty of the wood with which the ship's deck had been repaired. Sir Walter explained that it was "Mahogani."

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House & Garden

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THE HOUSE PLANNING NUMBER

AN editor enjoys getting up a fine issue of his magazine just as a good cook enjoys the preparation of a fine meal. He knows exactly what sort of things are going into it and has fairly safe reasons for supposing that it will be enjoyed. We are enjoying the preparation of this issue. It will be a big meal, a wholesome meal, a meal not soon to be forgotten.

The general motif of this feast is house planning, but we haven't put house plans on every page, just as no cook uses the same ingredients in all the courses of one meal. There is more to house planning than house plans. It is a concoction of various styles; plus a pinch of architectural detail, a generous measure of family requirements, with some dream stuff dusted over the top. It isn't complete without the dream stuff, any more than an egg is palatable without salt. Certainly the houses shown in this issue—about twenty in all—are the stuff of which a home builder's dreams are made.

Nor can the courses of this November banquet be all alike. So we have mixed in judicious amounts of gardening and decorating—the soup and salad of the feast. For who can plan a house



A variety of California architecture will be shown in the House Planning Number

without planning also the furnishing and decoration of its rooms? Who can visualize the home that is to be without its gardens and their abundance of flowers? Nor can a good householder consider the meal complete until it contains an adequate amount of kitchen equipment. So into the pot has gone a measure of that too.

Some folks may say that this sounds like a ragout of left-overs, a publishing stew, a thin Sunday night supper pulled together from nothing and nowhere. Don't be mistaken! Each course is carefully chosen for the ease of its mental alimentation. Each is rich with digestive nutriment and seasoned with fine illustrations. Its practical vitamins are countless. In fact, so carefully are these pictures and articles chosen and arranged that one passes from one to the other as easily as a gourmet passing from fish to flesh to fowl.

There! Our space is almost gone and we haven't said a word of what this issue is going to consist. Neither does the good cook! If you know too much beforehand the surprise is lost. You have to wait until it is set upon the table. So with this feast. It will be served about October 23rd; you'd better reserve your seat through your newsstand.

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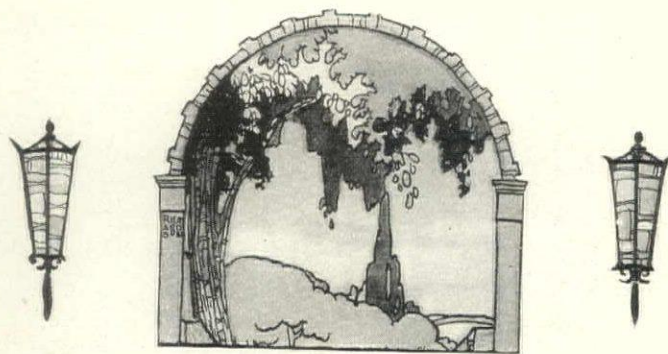


Gillies

THE OPEN HALL

Its noble proportions, the simplicity of its furnishings and the broad sweep of its curved stairs make this open hall an effective feature for a country house. The floor is of blue limestone slabs covered with fibre rugs and carpeting, thus combining elements characteristic of both indoors and out.

Old furniture and colorful chintz carry on the distinguished atmosphere presented by the ivory paneled walls and woodwork and the fine old door salvaged from an early New York home. It is the residence of Alonzo Potter, Smithtown, L. I. Peabody, Wilson & Brown were the architects



FRAMING THE LANDSCAPE PICTURE

*Distant Views Are Always More Satisfying When We Apply
To Them the Principles of Pictorial Composition*

LUTON ABBOTSWOOD

IN planning a garden it is important to consider not only the garden itself, but also the landscape that surrounds it. Only the walled garden can afford to disregard the surrounding landscape, and even the walled garden must have at least one opening on to the outer world. If the surrounding landscape is beautiful—and there are very few places in our countryside where it is so positively repulsive that one would like to shut out all sight of it—the designer of the garden is wise if he tries to involve the landscape in his garden scheme. You may possess only an acre of ground but, esthetically speaking, you are monarch of all you survey from any point on that little acre. Yet the process of exploiting the landscape for the uses of the garden is not entirely simple. Let us consider some of the methods employed by the skilled gardener to press it into his service.

Composition

If your house happens to be situated on the top of a lofty eminence, no very subtle methods need be adopted. All you have to do is to walk about your domain and look at the panorama; its mere extent makes it perennially interesting as well as independent of artificial composition in the foreground. But the houses and gardens which command a really extensive panorama are so rare that we need consider them no further. We are interested in the ordinary dwelling, situated in a valley, on a flat plain, or on the gentle slope of a hill, and commanding a modest prospect of not very distant hills, fields, and trees. How shall we involve this prospect in our garden scheme? How shall we make it pay us its tribute of beauty?

The gardener must approach the problem in exactly the same spirit as that in which the landscape painter approaches his similar problem. As a machine, Nature is extremely ingenious and well ordered; but as an esthetic whole it is a chaos. The business of the landscape painter is to compose the chaotic elements of Nature into an esthetic whole or work of art. The gardener is faced with pre-

cisely the same problem; he, too, has to compose Nature into a work of art. His task is, if anything, more difficult than that of the painter, because he has to work in the actual stuff of Nature itself. If a tree is badly placed in a landscape the painter merely alters its position in his picture; but the gardener has

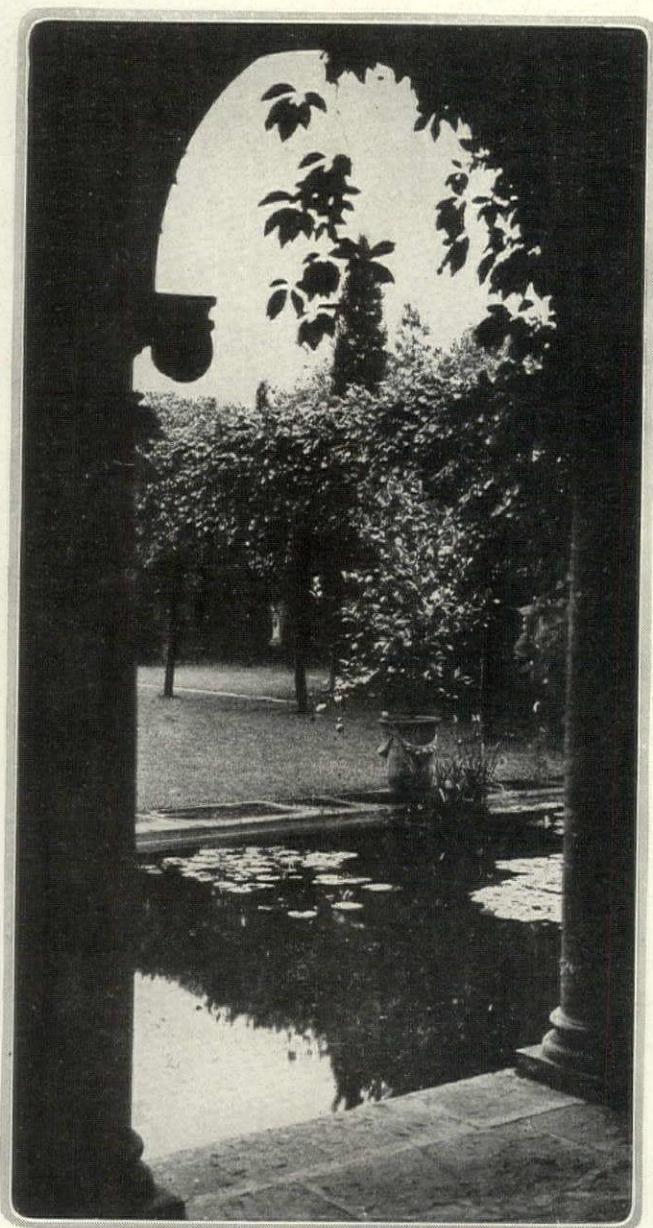
to cut it down and plant another one in the right spot or move the tree. His work is the more laborious and slower. He is also handicapped by the fact that the ways in which he can arrange his natural materials are extremely limited, while the means of the painter, unless he is tied down by some ridiculous theory of photographic realism, are almost infinite.

The gardener who is engaged in bringing the surrounding landscape into relation with his garden has at his disposal only one method of composition. He is impotent to alter the actual landscape beyond the boundaries of his garden. All he can do is to alter his garden; his power extends, that is to say, only over the foreground of his picture. Nevertheless, in spite of these limitations, the gardener contrives to do a great deal. How much he can do by simply paying due attention to his foreground is shown by the accompanying photographs illustrating a number of landscapes, in which a few simple touches in the foreground have turned a chaotic prospect of hills and woods and fields into a beautifully composed work of art that is an integral part of the garden.

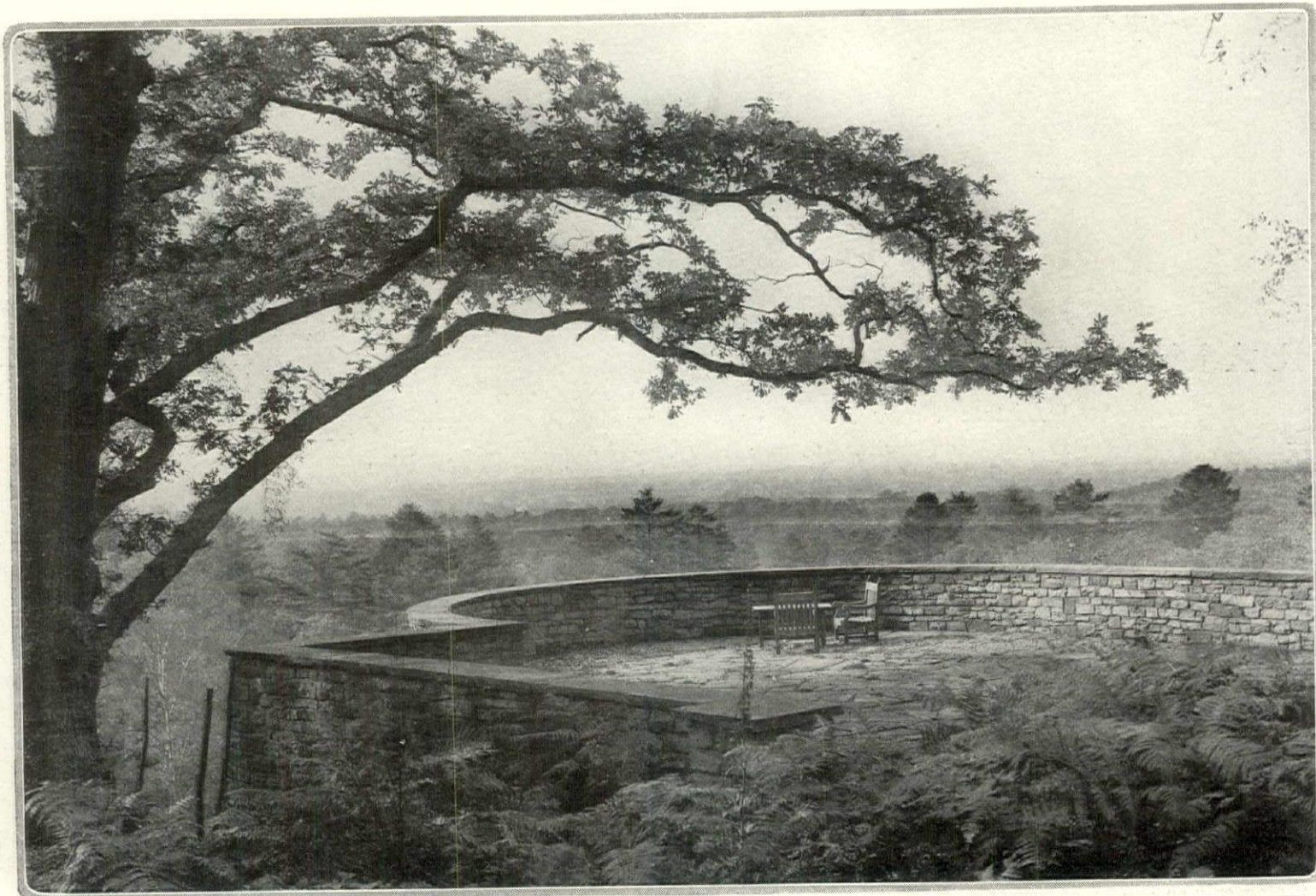
Limitation

The first principle of all composition is limitation. Absurd as it may sound, it is yet true that the picture cannot exist without the frame. The essential difference between Nature and a work of art is that Nature is without limits, and exists in a perpetual state of flux, while a work of art is fixed and clearly defined. The business of the gardener is so to arrange his foreground that the eye sees a clearly limited picture in which there is a harmonious relation of form between the foreground and the far-off background.

The ordinary way of framing and composing a distant view is by means of trees or of some architectural detail. A dense mass of trees may be used to block out all but a limited section of a landscape, which will be seen down a vista. The same effect can be produced by the use of walls and a gateway. Almost more



A doorway or loggia arch, purely architectural features, can be so placed as to frame a garden glimpse. Such pictures should be studied before the house is built and the garden laid out



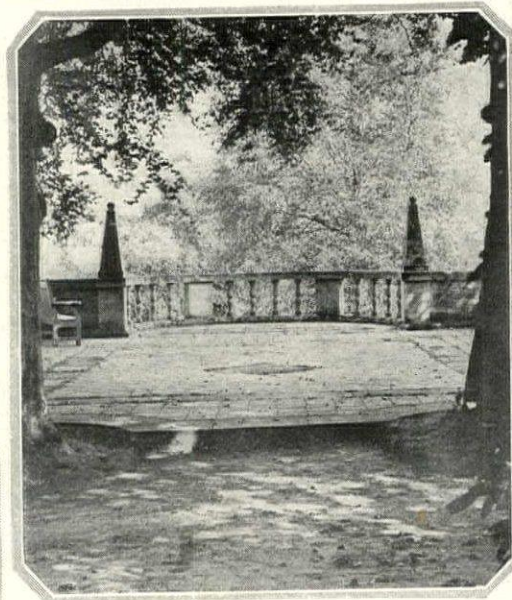
It is often possible to trim trees so that they play an effective part in the composition of scenery. Here a terrace built out on a hillside is shaded by an oak that has been cut to make a setting for the view beyond

interesting is the use of single trees or some such architectural detail as a pillar to break the line of the distant landscape and to divide it up into sections.

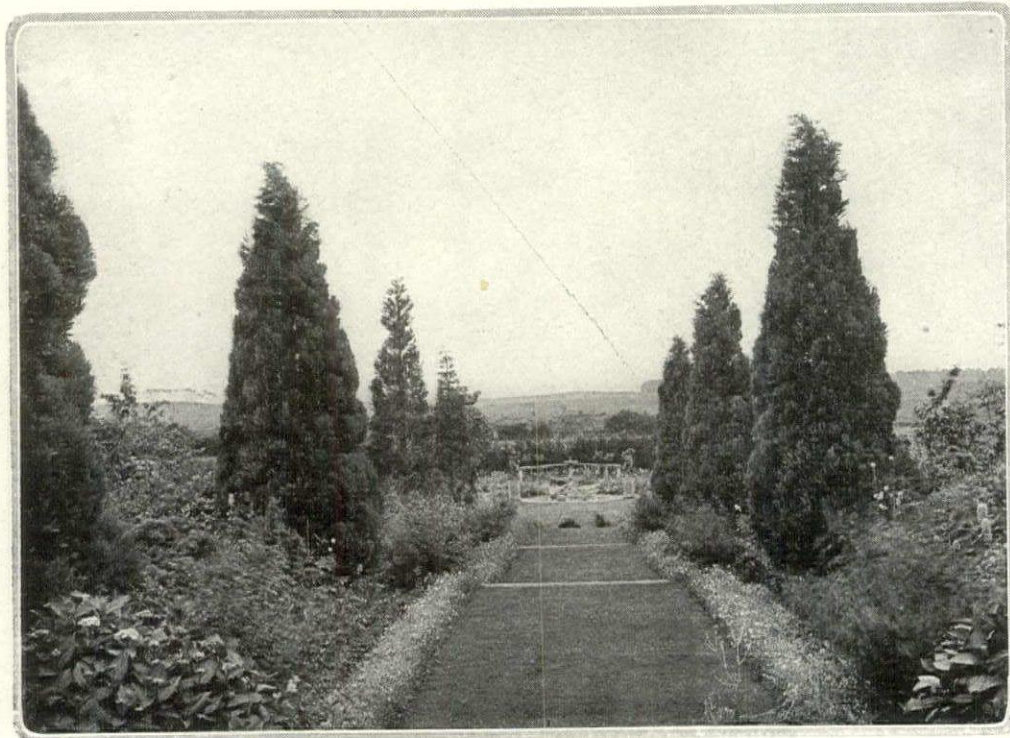
A very flat stretch of country requires a particular treatment of its own. The horizon on a flat plain is very near to the eyes of anyone standing on the ground, and the aim of the landscape gardener in these districts

must be to create an illusion of distance by the use of perpendicular lines placed in a receding sequence.

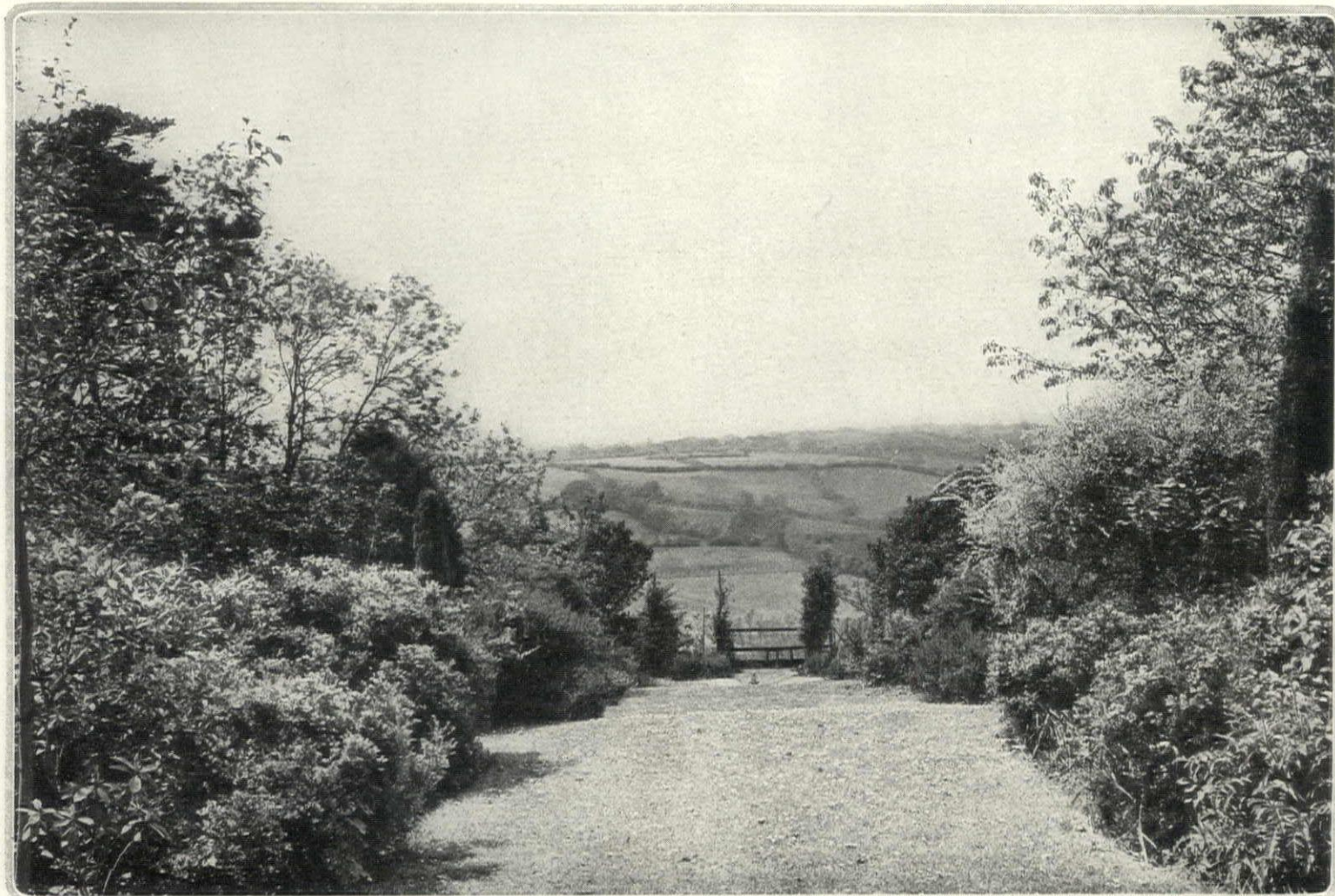
How beautiful a flat country can be when treated in the right way may be seen in Flanders, anywhere between Ostend and Ghent. Here the country is as level as a calm sea, and a wonderful sense of distance, of an almost infinite recession into space, is



Emphasis is given this vista by the two obelisks placed on the terrace at the end of the path. Spots such as this are ideal for certain kinds of garden statuary



A garden that commands a view over flat-tish rolling country requires the use of firm, perpendicular lines in the foreground. The avenue of cedars here adds interest to the view



Where one's house stands on a wooded or shrub-covered hillside an avenue can be cut to open up the vista. By preserving tall trees in the foreground, the horizontal lines of the distant hills are given a pleasing relief



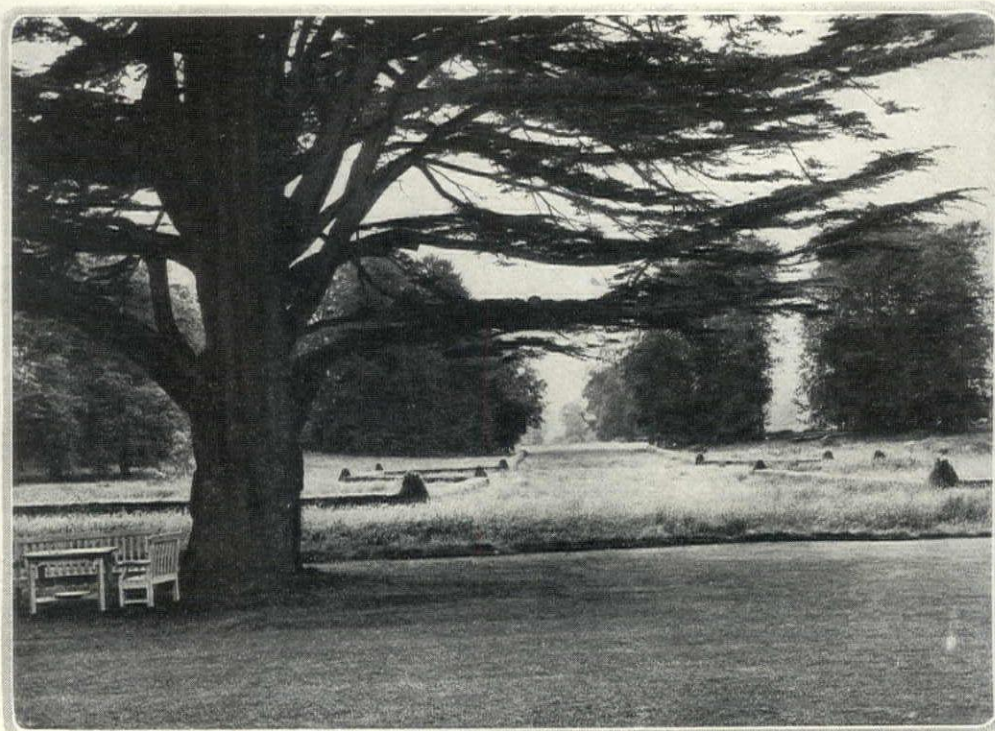
An architectural note, such as a pillar, helps compose the landscape picture. In this garden the view is framed by the trees on one side and the pillar on the other

obtained by the copious use of poplars; their tall, slender forms, planted in lines along the edges of roads or canals, lead the eye onward down endless perspectives. Flat countries call for some sort of avenue treatment, carried out either in trees or in some form of architectural feature.

We have so far dealt exclusively with the treatment of a view from the garden. It

will not be out of place to say something of the way in which composition can be achieved when the foreground is a window, a gateway, or other aperture in a house. Care should always be taken in designing a house to provide for good exits. The firm architectural lines of a doorway, porch, loggia or arcade should be made the con-

(Continued on page 68)

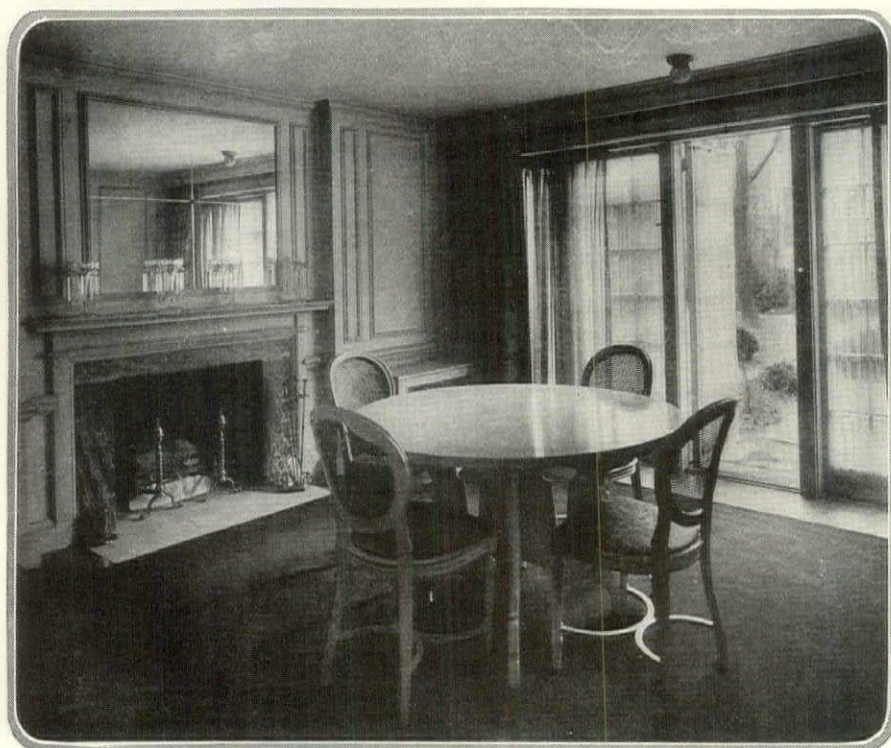
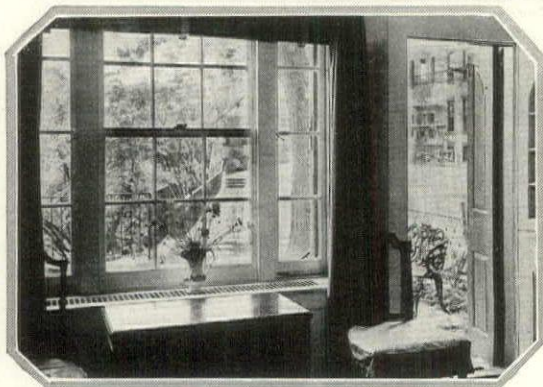


That flatness is necessarily dull is disproved by the way this view has been treated. Tall trees planted in receding sequence give a sense of distance and afford relief to the horizontal sky line



A garden room in the Turtle Bay district, New York City. Edward C. Dean and W. Lawrence Bottomley, associate architects

(Left) No glass curtains are used in this dining room, the wide window giving a charming view of a garden walk



Mattie Edwards Hewitt



Harting

(Left) Cool ivory paneled walls, a deep blue velvet rug and rose gauze curtains are incidentals in this dining room whose chief charm lies in its proximity to a garden. It is in the New York home of Mrs. Cornelius H. Tangeman

(Above) It would be easy to breakfast in this sunlit room with its gay chintz, painted furniture and rough plaster walls. On the right is a door leading into a garden. Agnes Foster Wright was the decorator of the room

GARDEN ROOMS IN CITY HOUSES

*If One Cannot Live Out-of-Doors, the Next Best Thing
Is a Garden Room*

MARGARET McELROY

It is a curious fact that practically all the thought and ingenuity in the past have been spent in developing either the house garden and only comparatively recently has attention been given to these subjects in connection with each other—the room in relation to the garden. This is especially true of this country that has lived so long indoors and is only now awakening to all the possibilities of a garden. Abroad it is an old story and much could be learned from the garden rooms of France, Italy and above all Spain—rooms of sunlight and shadow and sweet with the fragrance of old-world gardens. More and more we are coming to realize that every house should be planned with a room of this kind, a room the *raison d'être* of which is the surrounding garden or terrace. We have reveled in living out-of-doors, have seen the possibilities and charm of a well-furnished porch; we have successfully brought the garden into the house and today there is scarcely a home that does not boast a room with the feeling of a garden—one made gay with shrubs and climbing plants and perhaps a tiny splashing fountain to suggest the out-of-doors. These things have come to stay because no matter how exquisitely a house is furnished, how perfect and harmonious in detail, it cannot hold us when there is a garden to go into. Architects, realizing this need, are concentrating on a successful combination of the garden and the house with the result of a series of perfectly delightful rooms whose interest first and last lies in the fact that they are adjacent to a garden.

Discarding the Old Backyard

Some of the most interesting building in New York City recently has been the remodeling of old houses into more comfortable and attractive ones, and in every case the architect has been concerned almost as much with the outside as with the house proper. So what were formerly drab backyards, notable for a certain distinctive monotony, have been transformed into tiny gardens of individuality and charm, gay with colorful flower beds or decorative with more formal planting. In each one of these communities an effort has been made to create some kind of a garden to complement the house, to make every living bit of green count for something. In some cases persons occupying an entire block have thrown together their



Mattie Edwards Hewitt

In this sun-swept garden room, the rough plaster walls, cool green tiled floor and wide windows filled with growing plants preserve the feeling of the out-of-doors

backyards and by the placing of shrubs, trees and vines, stone paths with here and there an interesting fountain and walls crowned with pots of trailing ivy, have achieved the effect of an old Spanish or Italian garden.

After having accomplished a garden in the midst of the city, the next step was to tie it up with the house. Formerly, all the "best" rooms proudly faced the street, leaving no one to enjoy the other side but the cook. With the acquisition of a garden, however, the house immediately turned its back on the street and in all the remodeled houses the dining room, drawing room and master's bedroom face the bit of green in the back with the kitchen, laundry and maids' rooms on the street side. All these changes developed a new type of room that soon began to claim the attention of architects, and decorators—the garden room.

In a house in New York that has not only the advantage of a charming garden but a view of the East river as well, the dining room has been made into a perfectly delightful garden room. The entire end consists of a low, broad

span of casement windows and a quaint glass door opening into the garden; on the walls is a scenic paper of shadowy gray-green trees that catch the sunlight and carry out the feeling of the out-of-doors; the furniture is simple and dark and through the windows and door, which are uncurtained, one sees a winding path of uneven flagstones shaded by drooping willows; a low wall overhung with honeysuckle and, dominating all, the spidery outline of a great bridge.

Garden Breakfast Rooms

In our climate it is not always possible to eat out-of-doors but it is feasible to have a little breakfast room so arranged in relation to the surrounding garden that the effect is practically the same. The first thing to do is to put in wide windows and doors with perhaps a bay window filled with growing plants. Use only the filmiest of glass curtains, if any, as the object is to bring the garden inside, not shut it out by heavy draperies. If it opens onto a brick terrace, let the floor be of brick, too, the walls rough plaster broken by wrought-iron brackets filled with ivy, and paint the furniture a soft leaf green. The china should have a design of brilliantly colored flowers, and use linen the same deep cream color as the plaster walls. It would be easy to breakfast in this room, sur-

rounded by and part of the beauty of the sunny garden outside.

All city houses, however, are not blessed with gardens, but this does not mean one cannot have a garden room. There is often an extension that provides a roof which can be turned into a delightful spot of green around which one can evolve a garden room. One house of this kind had a rear room that had long been used as a general store room with the roof behind an absolute waste space. The clever owner, being forced to stay in town during the hot months, set about transforming the room and making a garden on the tiny roof. First a wide door was cut through, connecting the two. On both sides of the roof were placed high green lattices topped by urns filled with daisies and trailing plants. Fortunately the house was red brick, which makes a pleasing background, and at the farther end an old Spanish iron grill was used, also surmounted by pots of ivy. Plants were everywhere, boxes of orange-red tulips making a splash of color.

(Continued on page 68)

THE WINTER OF OUR DISCONTENT

LAST year in London they were singing a pleasant little song called "Where Do the Flies Go in the Winter Time?" It was a thought-provoking ballad; in fact, after hearing every newsboy, porter, messenger and indolent male whistle it, you began to wonder where the flies did go.

Recently a question of like character has been propounded, a question that makes the fly mystery pale into insignificance. An enquiring reader of this magazine wanted to know where gardeners go in the winter time.

After much investigation we discovered that those who are endowed with an abundance of this world's goods go South or to California or to the palmy and liberal isles of the Caribbean. The less fortunate simply stay at home and endure the winter of their discontent as best they can. If they have a greenhouse, the world can wag on; if they have no greenhouse, then winter is a sorry time for them.

AS most of us north of Washington are garden shut-ins during the winter months, I am proposing two or three seemingly amusements that may help make the days pass speedily.

Of course, the gardener may, if he chooses, read old catalogs, but by November he will be able to recite all the items from Achillea "The Pearl" to Zygadenus with as much ease and accuracy as a fourth-year lad recites the Presidents of the United States. After that, catalogs pall.

Or he may carry on a lengthy correspondence with other gardeners between the times he is occupied washing aphids off the house plants. This is a pleasant diversion and helps widen the circle of one's friends.

He may even conceivably read a vast library of gardening books and attain wisdom thereby, although, having read several score of them, I find a sameness that almost drives me to tears. (Incidentally, if I have to read one more book or article in which "My Garden Is a Lovesome Spot" is quoted, I sha'n't be held responsible for the consequences.)

ONE perfectly innocuous winter amusement for gardeners is to make a gardener's anthology. Take a loose-leaf binder and paste in, under alphabetical heads or topics, various snatches of horticultural news, bits of pretty garden prose and verse, practical data and notes of controversies clipped from magazines and catalogs or copied out of books. A symposium of this kind can be a perfect gold mine of good ideas. You may collect, for example, half a dozen different remedies for delphinium blight, affording a variety of treatment for a variety of circumstances. Another page may contain the names and pictures of newer narcissi—kinds that, as yet, are far beyond your purse. And so on.

I know of one such book that has served not only to amuse its compiler but to which is attributed an uncommon pathological value. When a gardener acquaintance falls sick, this book is carried to her bedside. It has effected many cures. What the Mother of Kazan ikon is to the devout Orthodox Russian, this garden anthology is to the lover of flowers.

DURING the past few years it has fallen to my lot to read quite a number of nursery, seed and horticultural trade journals, and I have noticed that a singular bond of sympathy exists in these groups. It is especially marked in the obituaries of deceased members of horticulturists' families. Not satisfied with printing kind words about the seedsmen or nursery growers who have passed, these journals extend their sympathy to Mary and John and Annie and the rest of the family who chance to be called from this sphere. Quite amazing!

At first I figured that dealing with flowers and such made these men more tender hearted than the rest of us. Doubtless it does. Then gradually the light dawned. When little Celia Strange is gathered to her rest, nurserymen everywhere feel a distinct loss because once on a day Celia's papa, in a proud hour of hybridizing attainment, named his latest gladiolus after her. For years Celia Strange was part of the

nurserymen's stock in trade. They constantly spoke of her to their customers, printed her name in their price lists, compared her beauties with the choice colors and form of other flower sons and daughters. Why shouldn't the horticultural world feel personal bereavement when the original Celia Strange comes to the end of her flowering?

ONE of these days—and this can afford another winter amusement—I would like to investigate who the original persons were after whom some of our flower varieties are named.

Who was Marie La Graye and what relationship did she bear to the hybridizer who gave her name to a lilac and several other flowers?

Who was Mme. Chereau of iris fame?

What romance was attached to naming a hardy aster after Peggy Ballard, and who was Peggy?

What kind of family are the Lomas, immortalized by a long line—male and female alike—of dahlias?

What has become of these old flower girls? Of Minnie Burgle, of Dorothy Perkins, of Caroline Testout and Frau Karl Druschki?

What vision was the rose grower dreaming of when he named his new bud "Killarney Queen"?

What little package was disturbing the sleep of the sneezewort hybridizer when he called his new strain "Riverton Beauty"?

Did he ever marry the girl, that originator of chrysanthemums who fondly dubbed his latest production "Bride of Kent"?

The other day, delving in an old gardening book, I came across an item named Azalea Danielsiana. This name suggested no romance until I read that in the year 1830 a Captain Daniels, master of a ship belonging to the Honorable East India Company's service, brought the original plant to England. Naturally it would be named after him. Not so! The book attests to the fact that it is named after his wife—it was Mrs. Captain Daniels' azalea. Whether or not she accompanied him on his voyages the book fails to state, but I can imagine the pretty family scene that must have ensued when the captain learned that the azalea was to be named Danielsiana, how he tossed a brave seaman's compliment to her across the breakfast table, insisting that she be the honored one, not he.

DELVING in these old gardening books affords another winter diversion. Take an early issue of the *Botanical Magazine* or any volume of *Paxton's Magazine of Botany*—both of them printed a century or more ago—and see what a mine of amusing and instructive anecdote these books contain—how Mr. Drummond gave his name to the annual phlox, and why the scarlet lobelia honors Lobel the botanist and physician who died in 1616.

Read the first accounts of *Brachycome Iberidifolia*, the Swan River Daisy, "now flowering in the open border at Mr. Low's, Clapton." At that time, May, 1840, the writer wasn't sure whether it was of annual or perennial duration, although he suspected the former. He said it deserved general cultivation—and today you can find it in any of our seed catalogs, which proves that the gentleman was right.

Or consider the solemn lecture he reads English gardeners for neglecting "so valuable a group of plants" as the gladioli. What would he say if he saw our lists today! He even ventures to suggest that lovers of new flowers might do well to plant gladioli in the open border instead of growing them under glass.

And if you think that the weakness for superlatives in flower descriptions is newly acquired by our catalog writers, consider this verba flight of the year 1839—"The *Delphinium grandiflora* is an especially magnificent species; and its flowers, when liberally borne, are too dazzling to be gazed upon without greatly weakening the visual nerves." I ask you, has any modern catalog editor ever written a flower caption more sublime?





Gillies

A VARIETY OF WALLS

Variety in wall surfaces often makes a confusing house. Each kind may have merit in itself, but when combined with others it loses character. The successful use of a variety of wall surfaces, then, depends upon the skill with which they are placed together. On this small Dutch Colonial house the

first floor wall of the main structure is stone with brick lintels, the stone continuing up to form the chimney. The gable ends are clapboard and the extension wall is stucco. All are combined harmoniously in a design that is pleasing and livable. Dwight James Baum was the architect



A favorite design for teapots among Staffordshire potters was the sitting camel with a dolphin handle

COLLECTING SALT GLAZE WARE

Here Is a Field Not Too Expensive in Which the Ceramic Hobbyist Can Wander With Profit

GARDNER TEALL

SOME three years ago a remarkable collection of ceramic pieces brought together by Mr. Thomas B. Clarke was dispersed by sale, a collection which contained a far greater number of examples of English salt glaze than had, probably, ever before been brought together by an American collector. Since this event interest in the subject of salt glazes has grown apace in America.

In his introduction to the catalog of the Clarke collection, Mr. Dana H. Carroll referred to "the charm of 18th Century salt glazes . . . as seen on the soft and rich surfaces of the mahogany and oak furniture" and wrote, "It was just such furnishings of 18th Century England which the salt glaze dishes and ornaments originally decorated and served—the sideboards and cupboards, the tables and dressers—and they speak in the same tongue on this side of the sea. In fact, they bring Albion with them; note the teapot fashioned in the form in miniature of an Englishman's home. In the open lattice and basketry of the dishes for table use and adornment admirers see the 18th Century Englishman's attempt to produce plastic ornament in concord with the designs found in his imported laces and damasks. Again he weaves openwork baskets, as the worker in whites, intertwining the stems of the grapevines and training its leaves for decoration. Fruit baskets, sugar bowls and creamers, tea caddies and cruet stands and

sauce-boats, épergnes, chestnut bowls and hot water plates bespeak the hospitable board, and plaques, jardinières and statuettes the more purely decorative aspirations of artificers who worked homogeneously rather than as imitators of the stranger."

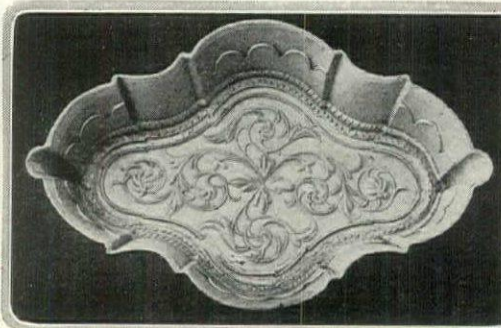
Perhaps the salt glaze teapots in curious form particularly arrest the collector's attention. Mr. Carroll's reference to the one fashioned after an Englishman's home brings to mind the suggestion that such were designed and manufactured for the occasions of various local housewarmings. Familiar to collectors, too, are those remarkable salt glaze teapots in the form of caparisoned camels in sitting positions—of which there are to be found some three different poses—generally with dolphin handles reaching from the hind-quarters to the

tank upon the saddle. Then there were heart-shaped teapots from which lovers took their tea; teapots in the form of squirrels curious in having a sheep's head and squirrel body; cauliflower pots (although these are not in salt glaze) and various other curious shapes.

Mr. Frank Freeth classifies the Staffordshire salt glaze teapots as (1) The pecten shell, which the design of the side of the teapot represents either one shell or three or four superimposed with elaborate shell, bird or acorn patterns often taking their place; (2) The homely in design but occasionally having the arms over the door; (3) .



Teapots representing an Englishman's home were often made for housewarmings



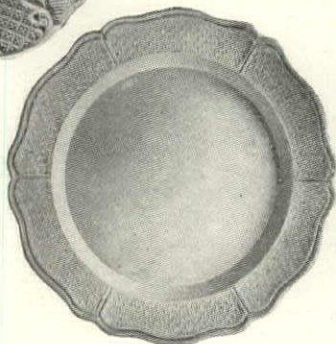
This irregular shape belongs to one of the Staffordshire styles



Tureens were not uncommon subjects for salt glaze potters



An intricate basket design decorates this 18th Century Staffordshire piece



Basket weave and panel designs in relief enrich this salt glaze plaque

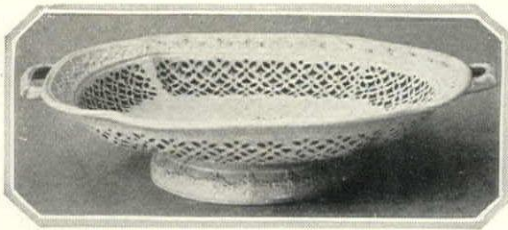


A cream jug in salt glaze of Staffordshire manufacture

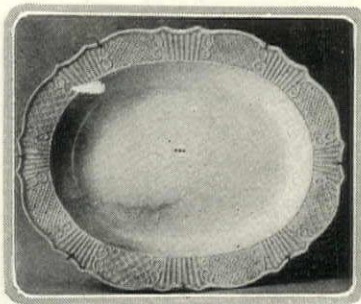
The design of the plate to the extreme left is reminiscent of Wedgwood

als and grotesque figures; (4) Heart-shaped; (5) Quadrilateral, hexagonal and octagonal, bearing panel designs in relief; (6) Irregular shapes with historical designs, such as the Admiral Vernon subjects; (7) Drab-colored with white handles and spouts and white and blue ornament applied; (8) Enamelled salt glaze probably introduced after 1751 and before 1760.

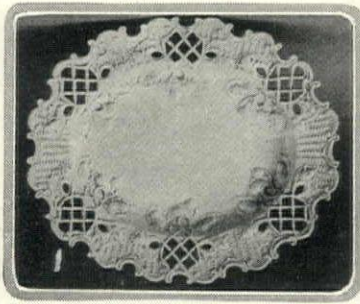
The invention of salt glaze was an early one, salt glaze stone ware having been in use in northern Germany in the 16th Century. Cologne was the great market in this century, from which the German salt glaze wares came to be known as Cologne ware. Probably the manufacture of salt glaze in Flanders was contemporary with that of the Rhine countries. This Flemish ware was known as Gres de Flandres. These wares of Germany and the Low Countries form the first division of salt glazes, classified as (1) salt glaze stoneware. The next division (2) comprises the salt glaze wares of England, while the last division (3) holds the salt glaze made in the United States. The stone wares of divisions 1 and 2 are quite different in effect from the thin English white body salt glazes with which we are particularly concerned. These lovely salt glazes which made their appearance in Staffordshire toward the close of the 17th Century followed the earlier and coarser salt glazes of Fulham and Nottingham. The Fulham and Nottingham types were originally close imitations of Frechen brown ware—made in Frechen, near Cologne—being inspired by the qualities of foreign



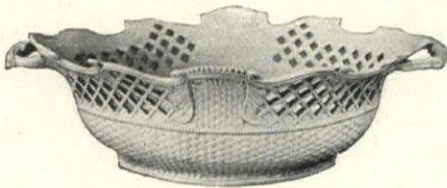
Pierced work, as in this Staffordshire fruit dish, was one of the methods of decorating Staffordshire salt glaze



Fluting and basket weave design elaborated the edge of this 18th Century platter



Here a combination of basket weave, pierced work and raised designs has been used

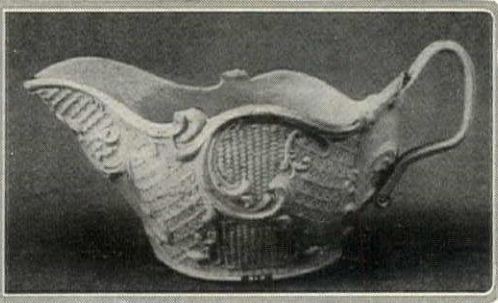


The translucence of the Staffordshire salt glaze, in addition to the delicate decorative designs, are found in this 18th Century fruit dish

The pecten shell furnished inspiration for the decoration of this salt glaze cream jug



For this sauce boat the hunt and the shell pattern have been used

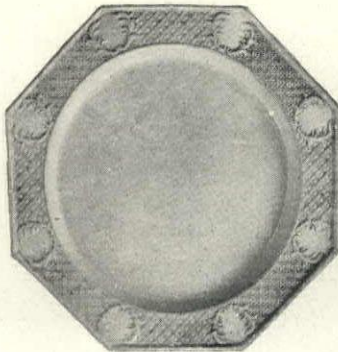


Another sauce boat is decorated with several variations of basket weave

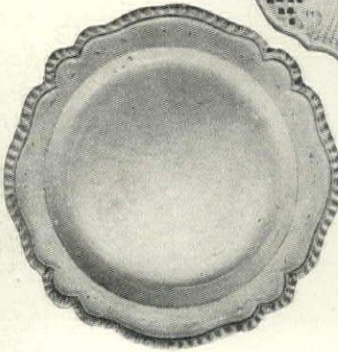


Everything connected with the ceremony of tea was made up in salt glaze

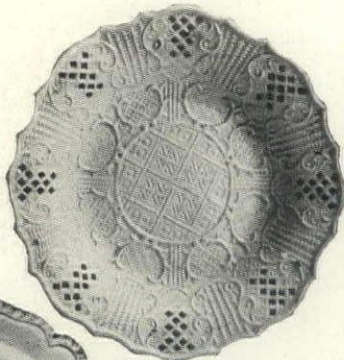
The octagonal form is one of the well-known Staffordshire shapes



A delicate corded edge gives simple richness to this 18th Century plaque



A great variety of decorative motifs is found in this 18th Century Staffordshire plaque

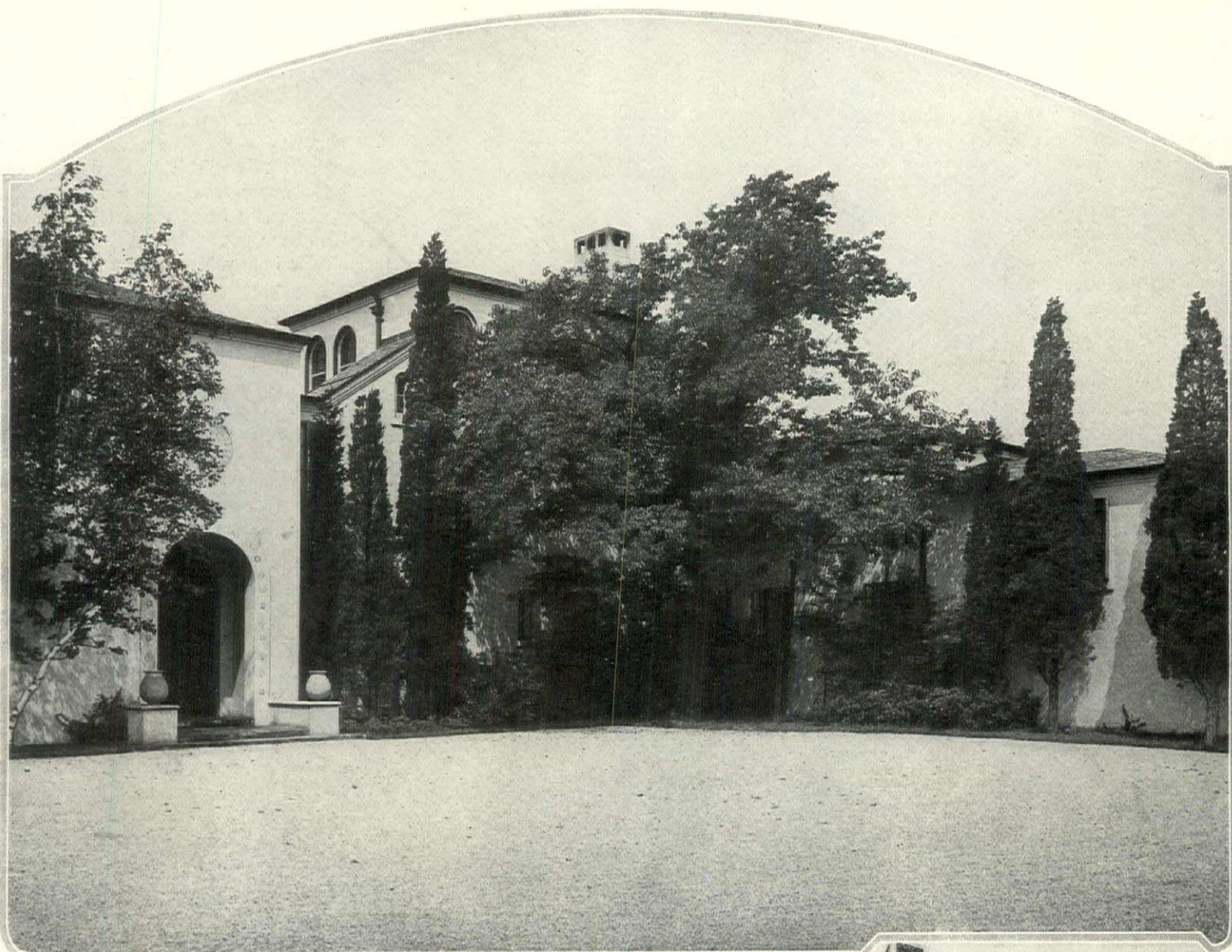


salt glaze stoneware which were imported into London in the 17th Century. The romantic tradition of the discovery of the art of making salt glaze in England has been disposed of by competent authority. The old tradition had it that while a servant was engaged in boiling salt in an earthen vessel, the brine was permitted to overflow and boil away, the result being a partial glaze on the outside of the pot. This, of course, would be chemically impossible.

The Elers brothers, Dutch potters arriving in Staffordshire, have also been credited with the introduction of salt glaze into English manufacture somewhere about the year 1690, but recent research seems to indicate salt glaze pieces of local make antedated their arrival in England. However, it is probable that the Elers were the first to produce pieces of fine white salt glaze, although only in small and perhaps experimental quantities, preferring to continue their other wares.

As early as 1671 John Dwight of Fulham took out a patent for a ware competing with "the mysteries of Cologne ware", producing some very fine pieces, among which were portrait busts of Prince Rupert, James II and the wife of Samuel Pepys, the indefatigable diarist. The Nottingham salt glazed ware dates from the beginning of the 18th Century. In his monograph on "Salt Glazed Stoneware" Edwin Atlee Barber describes the Nottingham salt glaze as follows: "It is thin in substance, well potted and graceful in form, but crudely decorated with simple designs, the prevailing subjects being scrolls, flowers and foliage and frequently inscriptions, scratched in the clay while wet. The glaze is of a bright red-brown tint, and somewhat metallic lustre, caused by a thin wash of ferruginous clay. The surface of the ware is much smoother and less granular than that of Germany and Flanders. Most characteristic in form are the mugs, pitchers or jugs with ribbed or horizontally corrugated necks, two-handled cups, and the celebrated 'bear' jugs, covered with shaving of clay to produce a rough appearance, the head being detachable to serve as a drinking cup, while

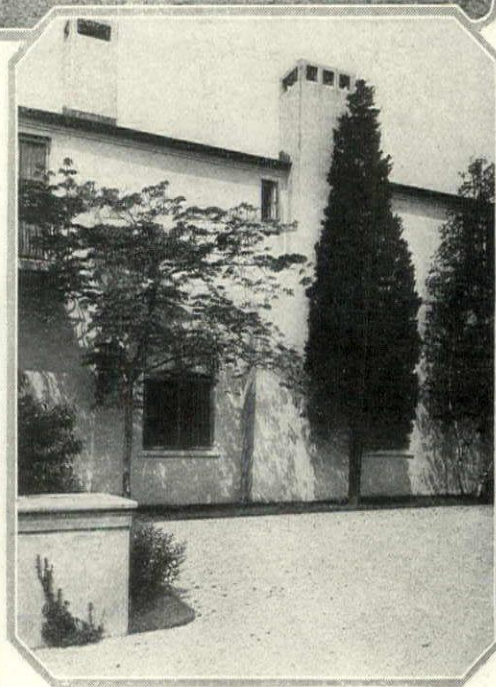
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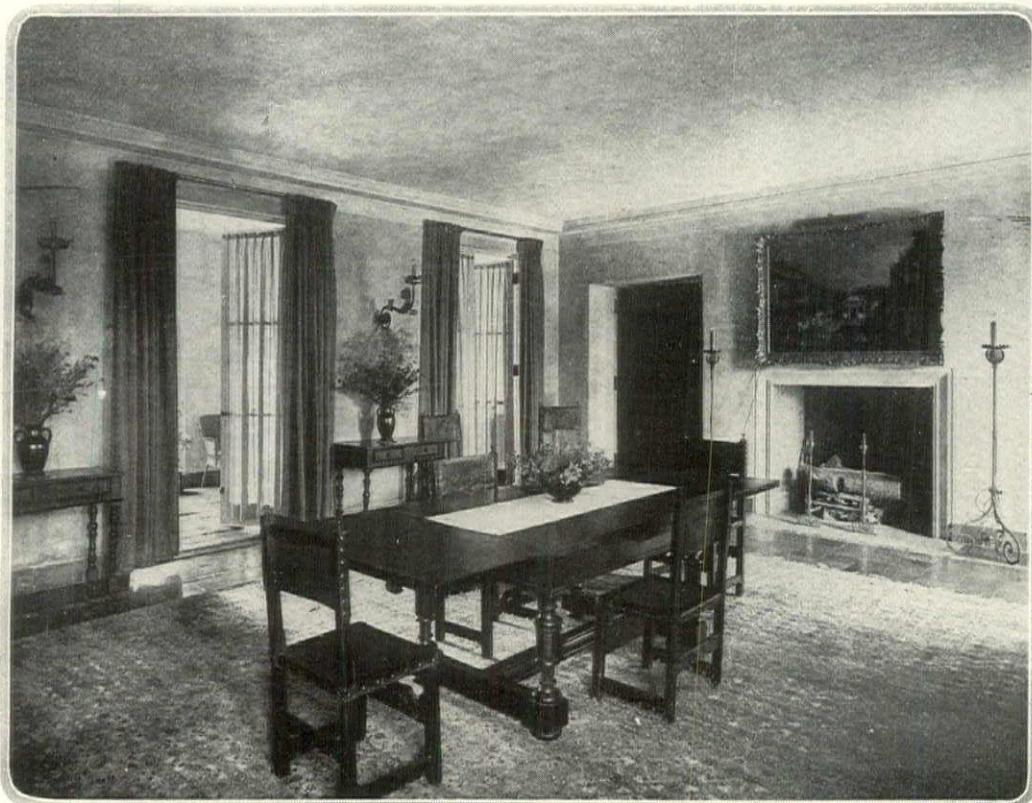
Gilles

The architecture is in the style of the Italian farmhouse and is executed in stucco with gray slate roofs. The entrance, which is on a wide forecourt, is marked by a colorful fresco around the door

Spanish furniture has been used throughout the house, the plain walls furnishing the desirable background. In the dining room the walls are old ivory and the hangings blue.
Aimee Jones, decorator

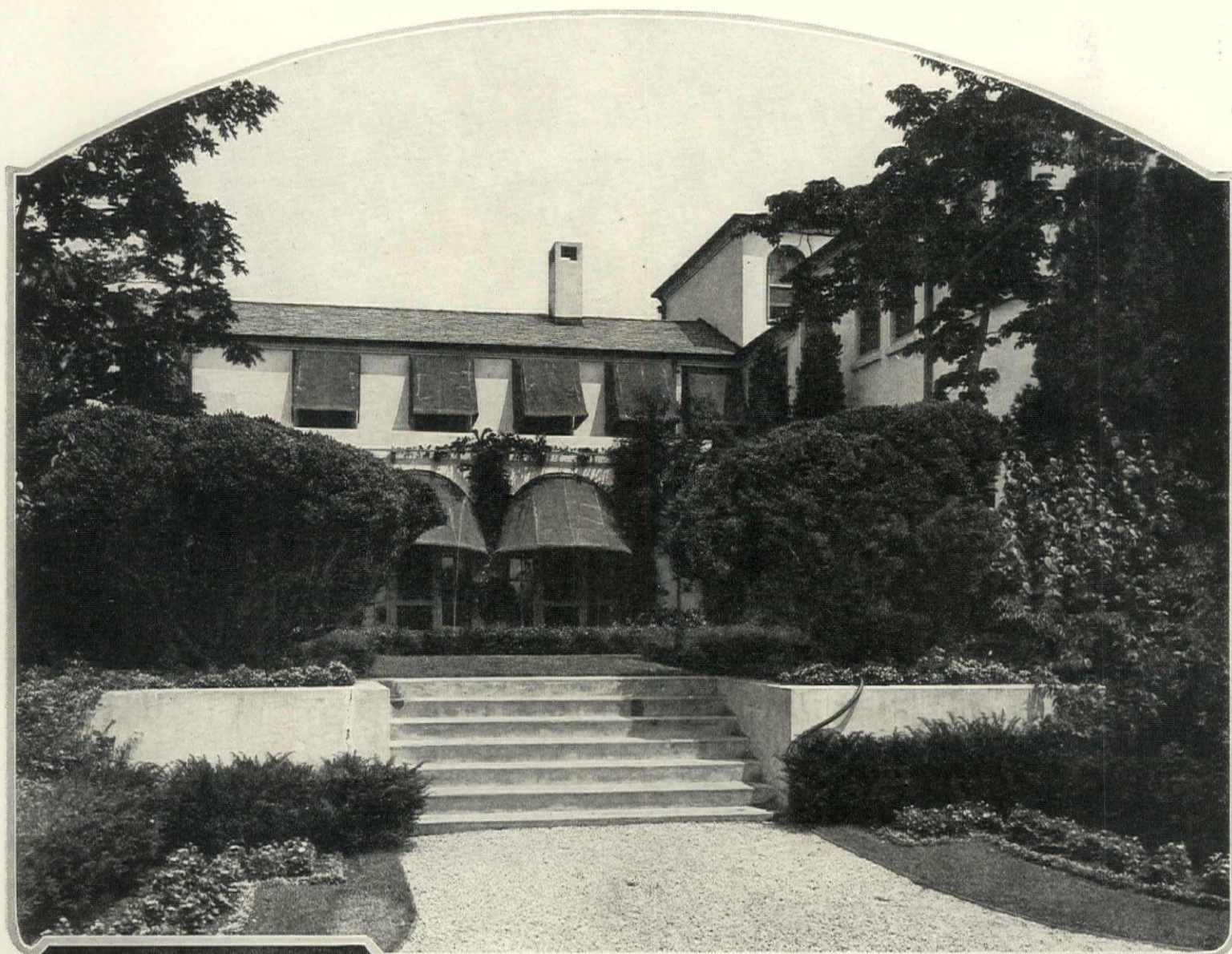


Cedars planted close to the stucco walls reproduce the atmosphere created in Italian country places by cypress trees. The landscape planting is by Armand Tibbets



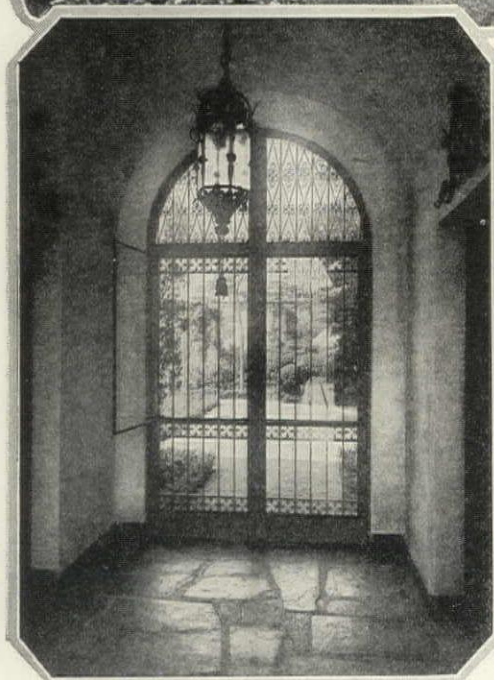
THE HOME OF STONE, PIPING

An Italian House Remodeled



The gardens are in terraces, one being close to the house, with cement steps leading down to a broad path and the farther reaches of the garden. Old box specimens give an air of age to this entrance

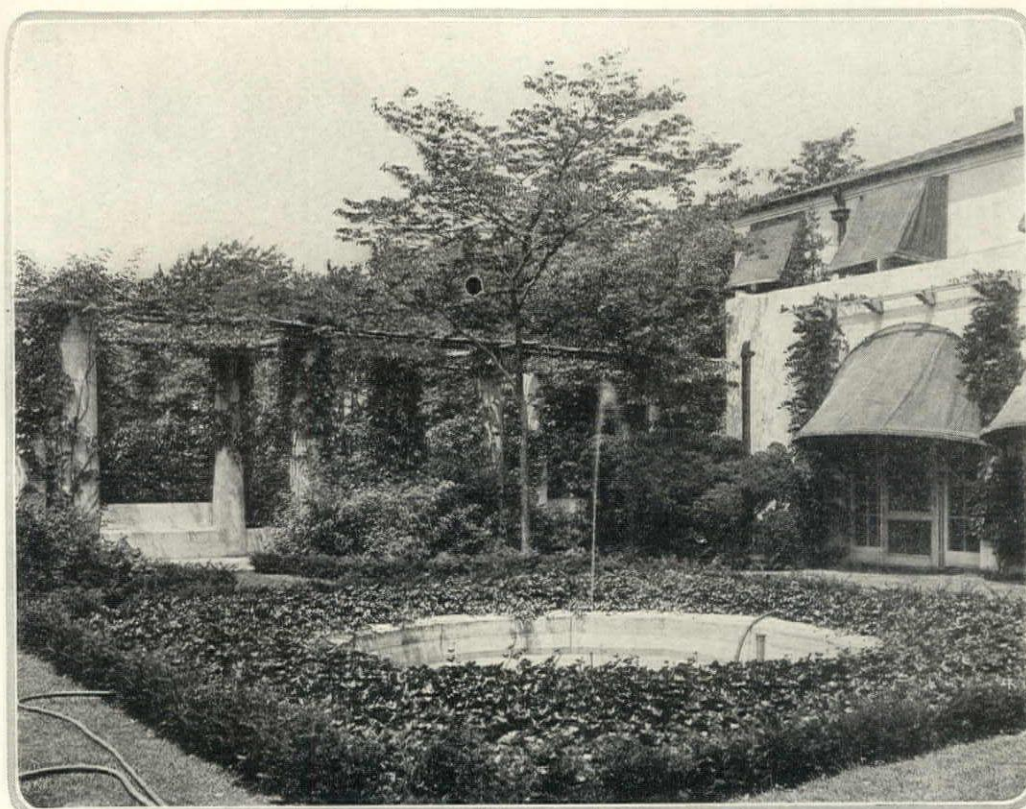
A famous pergola at Capri furnished the inspiration for the pergola that closes in one end of the house terrace. Before it is a pool surrounded by a low planting enclosed by a box hedge



The entrance vestibule leading into the garden is a cool passage with flagstone floor and a wrought iron door. Wilson Mizner was the original architect of the house

CHARLES A.
ROCK, L. I.

by Welles Bosworth, Architect





Mattie Edwards Hewitt

Irregularity of contour is desirable in massed border plantings of flowering shrubs. Here it is secured by the form of the spireas which form the bulk of the middle-ground planting. Good gradation

from the grass walk to the trees is particularly shown at the left side of the photograph. In more extended situations, this ascending slope from front to back could be more gradual

THE INTELLIGENT USE OF FLOWERING SHRUBS

Some General Principles Which Govern the Selection and Arrangement of This Important Class of Plant Material

ROBERT S. LEMMON

IN the last analysis, the three great classes of plant material that most of us have to consider when we plan our home grounds are flowers, trees and shrubs. Each has its place in the scheme, each complements the others in building up the ensemble. All the basic requirements of color, size, form and habit are found in the sum total of these three groups. Their most telling effect is realized only when their several functions and limitations are understood and followed.

The shrubs which form the subject of this article are those whose blossoms in spring, summer or early autumn constitute one of their strongest claims to consideration. The beauty and delicacy of the flower garden is theirs, backed by no little of the feeling of hardiness and permanency that is characteristic of trees.

They play an indispensable part in every landscape plan, be it large or small.

Perhaps the most effective use of these deciduous flowering shrubs is in masses bordering the lawn, driveway and similar areas, where they constitute at once an unmistakable boundary and a transition zone that leads into the taller background of trees, house or distant hills. Here the spireas, deutzias, weigelas, forsythias and the like will make up the body of an arrangement that presents sufficient variety to wear well and will not call for expert knowledge in the matter of culture. Another good grouping can be made of single species such as lilacs, selecting perhaps a half-dozen modern varieties so as to secure a range of color and size. Almost invariably the one great rule of all mass plantings should be ap-

plied: use comparatively few species, duplicating these as often as need be to make up the desired total. In this way one can avoid the patchwork effect which too frequently comes with a great diversity of kinds. The requisite variations in color, form and height can be obtained within the limitations of this rule if one selects wisely.

Flowering shrub massings call for irregularity of contour, vertically as well as horizontally, unless a distinctly formal effect is sought. This, of course, is a matter of arrangement, locating the place for each individual plant with full knowledge of the part it will play in the completed whole. The taller sorts should not be restricted to the back of the planting here and there toward the front one of them will serve as a pleasant accent point. C

course, the bulk of the front shrubs should be low, that they may conceal the somewhat bare lower stems of the tall growers and form a line gradually dropping to the immediate foreground.

The second main group of shrubs includes out-and-out hedges and those ever-varying plantings whose chief object is to blot out some undesirable view. Here regularity of line rather than variety should be sought. One species, such as Rose of Sharon, hydrangea or Amur River privet, is preferable to a mixing of different sorts, for the sense of continuity should be maintained. Shearing as soon as the blooming season is over will even off any stray branches that rise too high or spread too far.

The third important application of shrubs to the landscape picture is where they are used to mask the foundation walls of the house and tie the whole structure to its site.



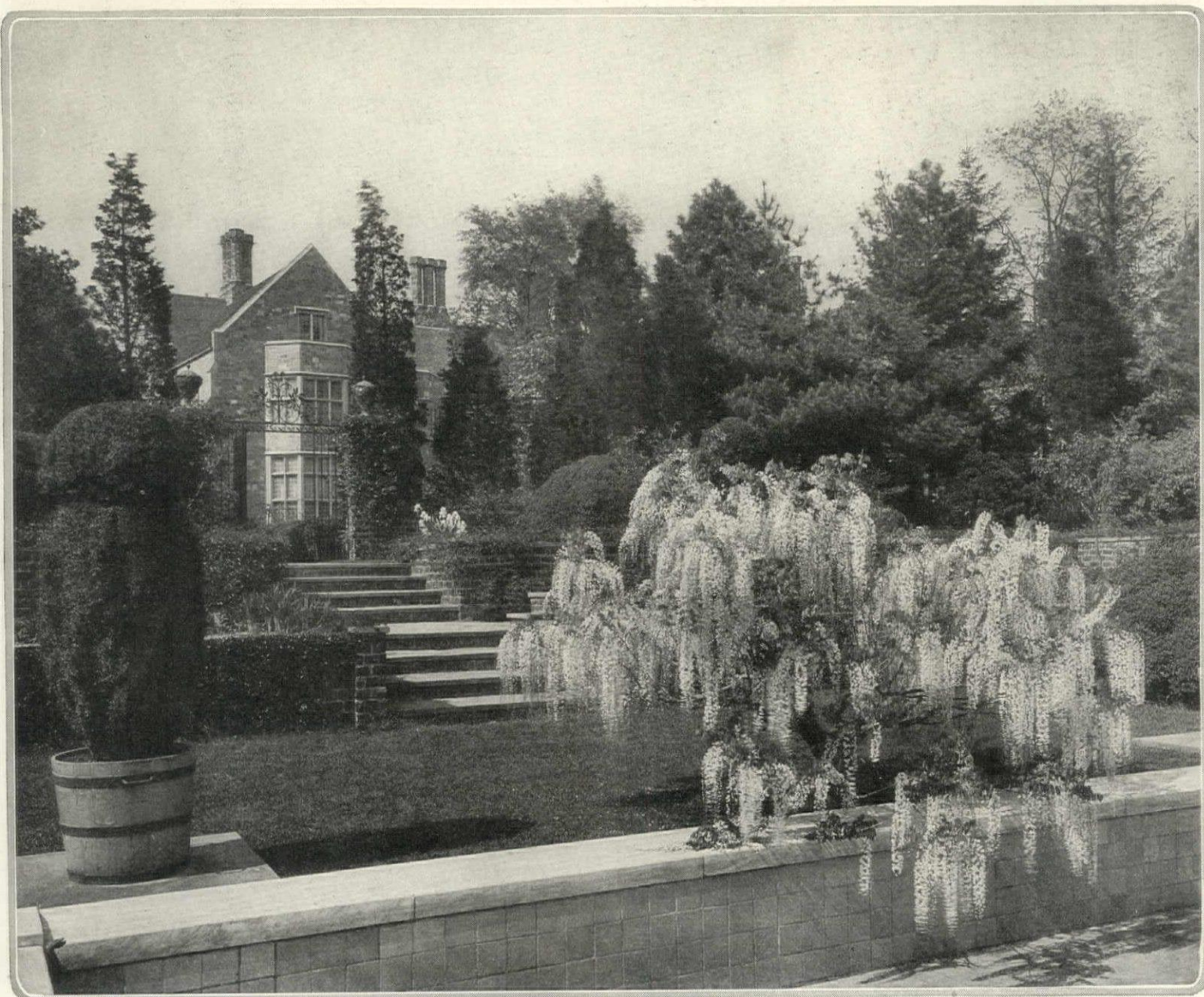
Spirea and weigela, with the pale green of young oak leaves above and the white of dogwood behind—a wonderful spring boundary for the broad lawn

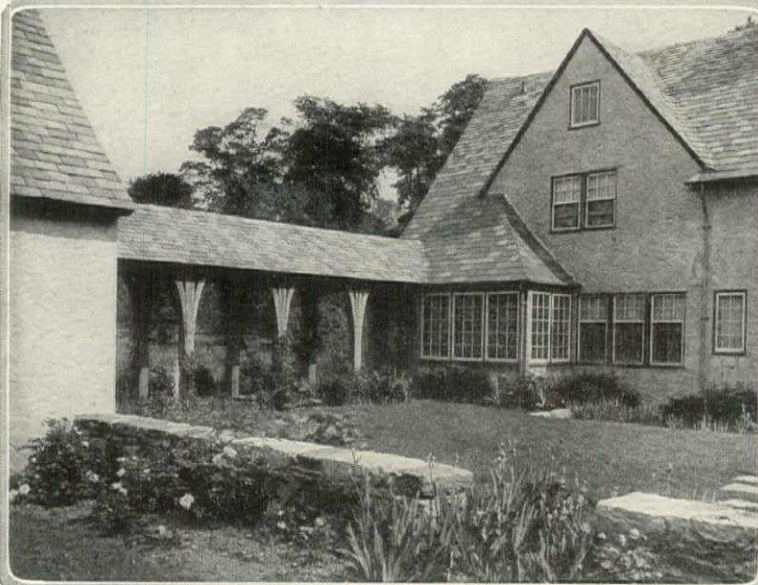
Virtually every residence calls for good foundation planting, for which purpose hardy shrubs are far superior to herbaceous flowers because of their greater effectiveness throughout the year. The general principles of massing are applicable here as in the case of boundary plantings. Shrubs should be selected for their color, season of bloom, height and habit, depending upon the individual house—details which a good nurseryman's catalog will furnish.

The day of the single specimen shrub, flaunting its beauty ostentatiously in an otherwise open sweep of lawn, is happily passing. Now and then, as part of a background or in some obscure corner, such a shrub rounds out the picture as nothing else will, but such cases are not common. Do not use specimens just for the sake of using them.

In conclusion, remember that au-
(Continued on page 82)

Occasionally the single specimen is highly effective as a focal point of attention. This wistaria, pruned and trained to bush form, suggests the possibilities





Gillies

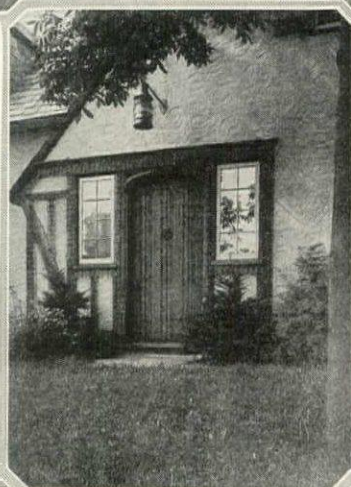
The garage is reached by a covered passage that forms one side of the house terrace. With the house it makes a colorful group set naturally on the gentle slope of a meadow. The roofs are of mottled slates laid irregularly, giving a pleasantly varied and at the same time unified effect

THE HOME OF THOMAS T. HOPPER RYE, N. Y.

LEWIS COLT ALBRO, *Architect*

As it was built for a lover of flowers, the house is surrounded by gardens. The rear garden holds a little pool with iris planted about in clumps

Occasional half-timber breaks the rough, cream-colored stucco of the walls

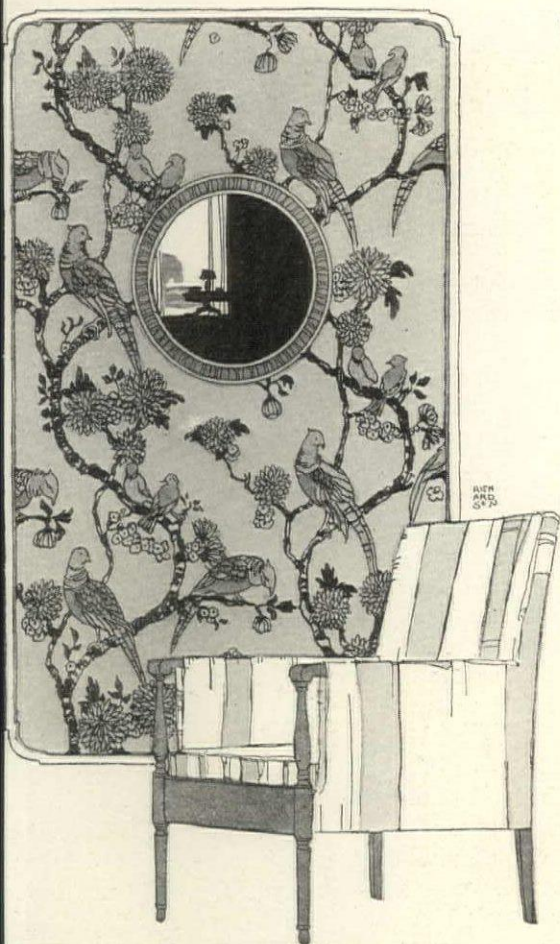


English cottage architecture has been well adapted to this American country house problem



TEN DISTINCTIVE WALL PAPERS

Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



A gay paper in a chintz design could be used in a bedroom, breakfast room or sun parlor. It would be attractive used in panels and comes in brilliant colors on either a gray or purple ground. \$6 a roll



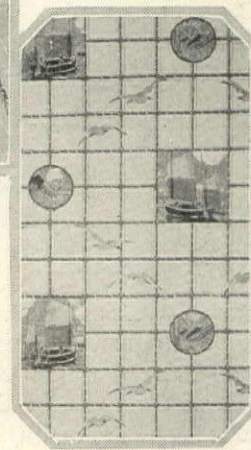
A bedroom paper in rose, blue, violet and green on a gray ground is \$1.75 a roll



Revolutionary scenes in green, brown, red-orange and blue on a gray ground come at \$2.50

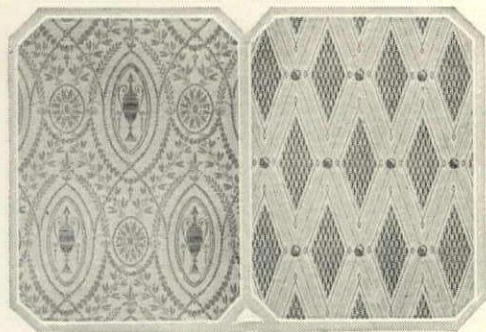


An Adam paper remarkably pure in design can be had in gray, tan or Wedgwood blue on white. \$4.50

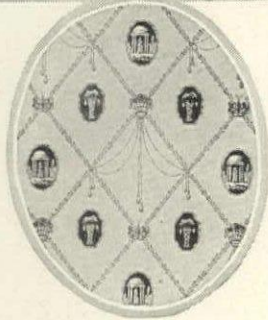


For a child's room comes a Holland tile paper in blue, pink, yellow and green on a gray lattice ground. \$2

Charming Louis XVI paper suitable for a bedroom, boudoir or small sitting room in Gobelin blue on tan. \$3.85



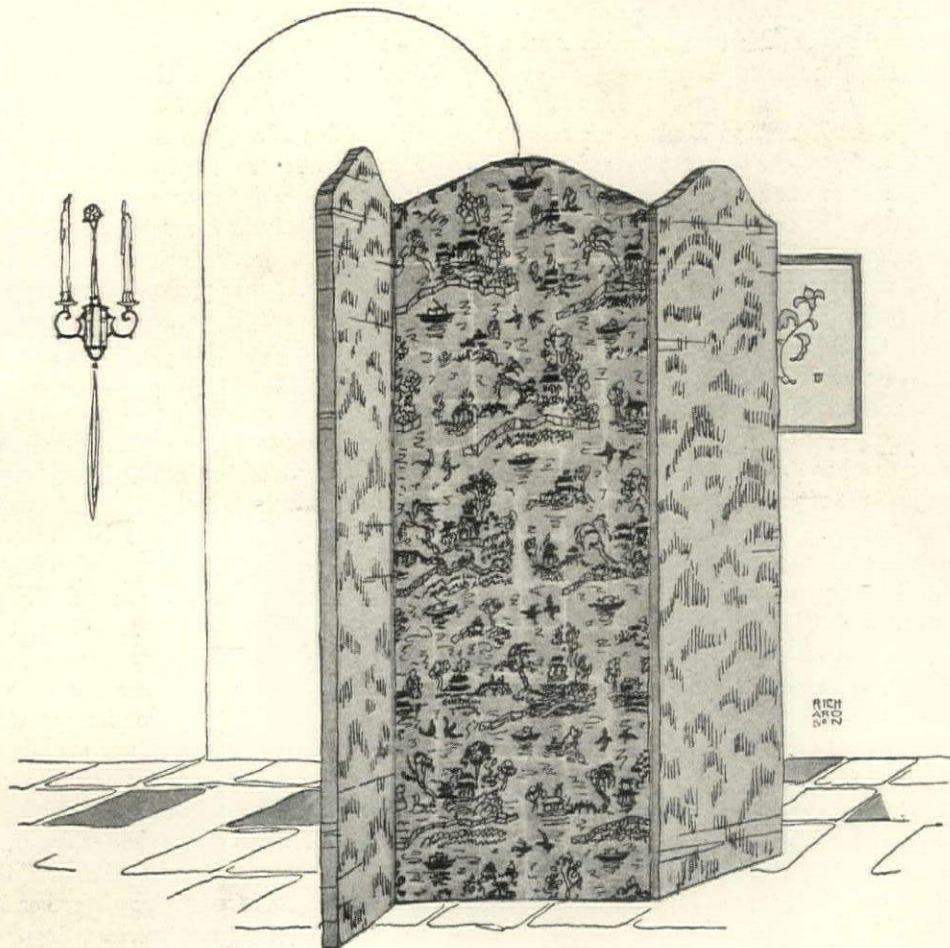
Normal and charming is this dam design which comes in dark blue and white on a tan ground or in gray on ivory or gray on white. Priced at \$3



An unusual paper for a hall, morning room or man's bedroom may be had in tones of tan or gray for \$1.10

Above) An Empire design in dark blue and white on a tan ground makes an attractive paper for practically any room. \$5.85

The Chinese willow design of this metal paper makes an effective screen. It is black on either silver or gold. \$10 a roll. Plain gold or silver paper \$8. 2 rolls are required for a screen 6' high



THE BOLD COLORS OF AN AUTUMN GARDEN

*In This Last Season Nature Seems to Outstrip Herself in Richness
of Tone and Abundance of Bloom*

ELSA REHMANN

THE autumn garden is luxuriant, abundant as a rich harvest. It is a garden of renewed vigor as if it delighted in the cool weather. It is a garden exerting itself for one last grand display before the cold weather cuts it down.

The autumn garden is full of flowers, an all-over tapestry effect, for the showing of bare earth which in the springtime is full of promise only spells failure in the autumn. The watchword of the autumn is fulfillment for months of work and waiting.

The autumn garden is rich with flowers, for the pastel-made garden of the spring, where the color is laid on ever so lightly, has been covered over with the color of the autumn, which is laid on thickly and heavily as with bold brush strokes.

The autumn garden has two contrasting moods. The one is soft and hazy, like the early morning mists, with flowers like ageratum and the returning bloom of nepeta, scabiosa and lavender stock, lavender and purple asters, blue spirea and *Salvia farinacea* and blue eupatorium and buddleias. The other mood is rich like the autumn foliage and colorful as a sunset. It is gay with calendulas and marigolds, rich with varicolored zinnias, hot with flame-colored phlox and tritomas, gaudy with cannas, glorious with scarlet dahlias and burnished with all the various dahlias that are yellow and apricot, buff and fawn, amber and salmon, old gold and copper and bronze. It is in the assemblage of these colorful flowers that the autumn garden reaches its finest fulfillment.

THERE are two kinds of flowers in the autumn garden: those that are really autumn flowers and those summer flowers that linger on lovingly well into the fall. The heliotrope that has been blooming modestly all summer has become careless and widespread and blooms with abandon in the autumn. The giant zinnia that has been well-behaved throws out great far-reaching arms in the autumn. The few scabiosas and annual larkspurs, even the stray *Delphinium belladonna* that has lingered on well into September, add just the right touch of delicacy to the autumn flowers. And I have seen phlox Mrs. Jenkins raising great white trusses among the large flowered White Queen asters as late as the first of October, and on the same day phlox Antonin Mercie was building up the intermediate color tier between heliotrope and buddleias still full of vigor.

It is hard to tell, indeed, whether to consider such flowers as dahlias as summer or autumn flowers when those that are slightly forced bloom by the fourth of July and those that are planted late come into bloom in September. The same may be said of many annuals. I know one gardener who has his annuals bloom-

ing early in July. Then when his people go away for the midsummer he actually cuts his annual garden down to 6", and behold by September it is in the fullest vigor again. But there are many annuals, too, that go on blooming happily all summer and well into the fall—annuals like marigolds and zinnias and calendulas. In fact, I have seen calendulas still in bloom in December.

A great many of the autumn flowers really begin to bloom about the middle of August—such flowers as the rose-colored sedums, *Lilium speciosum* and New England asters, and all the great sneezeweeds and sunflowers, the heleniums and helianthus, respectively. I like helenium Riverton Gem the best, for its reddish bronze flowers have a real autumnal tone. And among the sunflowers, the annual Stella with its pale flowers seems most charming to me. I saw it once used with calendulas and African marigolds in cream and orange shades. It was used very sparingly—two or three plants perhaps in the great mass of the other flowers, as if they were some very choice variety. Generally these groups like full sway over the garden in their season. They are luxuriant to the point of becoming a nuisance, but it is this very quality that makes them so wonderfully effective in great borders.

ONE of the real autumn flowers is the blue spirea, a delicate plant easily winter-killed but altogether soft and lovely. The lavender-blue eupatorium is a sturdier plant but with a charming hazy quality to its flowers. Among light blue flowers there is the perennial blue salvia, *Salvia azurea*, that looks well with tall white phlox and boltonias and is particularly happy when its charming annual relative, *Salvia farinacea*, in hazy blue and silvery white, makes a foreground for it. The autumn cimicifugas or white snakeroots are comparatively rare plants. Like their summer relative, *Cimicifuga racemosa*, they like the deep shade amid ferns and look particularly well placed against gray stone walls. A *Clematis paniculata* may, perchance, have trailed over the wall and be adorned with its feathery fruit. *Clematis paniculata* is one of the few autumn blooming vines. The great polygonum with its white film may still be out, and the annual cobeia may have a few flower trumpets left, but for an autumn show the clematis is all-satisfying. As for other vines, there are orange-berried bittersweet and matrimony vine with lavender berries; there are *Vitis Henryi* with turquoise fruit and honeysuckle with shiny black berries, and there are the coloring Virginia creepers that are particularly fine as a background for anemones.

Japanese anemones—the white anemones with a chastity quite unrivaled and the pink ones with a soft femininity altogether lovely—are, perhaps, the most precious flowers of the

autumn. They have a delicacy altogether spring-like. They are so choice that the companionship of only the most delicate plants seems appropriate. For this reason they look well with *Lilium speciosum* and with snapdragons.

Anemones like cool, half-shaded places. They like to stretch their white bloom the whole way under an arbor. I like to see the white anemone amid ferns, and I have planted the pink Queen Charlotte among the laurels in a semi-shady garden on the edge of a woods trying to bring the wondrous pink of the laurel back to the autumn garden.

THE most prominent autumn flowers are the asters. They are the finest of all the autumn rayed flowers and have a wide range of soft shades. There are white aster and pink ones, but the finest are the blue and lavender ones. I like the shy white and modest pale blue asters of the woods. Nature has a delicate way of handling her wood asters, for she scatters them ever so lightly as if they were especially precious. It is in this same spirit that I have seen asters planted in semi-shady gardens intermingled with the delicate foliage of columbines and meadow rues. This more delicate handling is charming, too, in the mixed border where the aster plants are to be found in clusters interspersed amid spring and summer flowers. Such asters as Climax make fascinating high points when planted in clusters of five to seven plants at either end of a border otherwise low and flat. And such asters as *ericoides* with lovely mounds of feathery bloom quite in the spirit of Baby's Breath, can be used like it spotted singly through the border.

But with some of her wild asters Nature is more lavish, for you often see the New England aster, for instance, displaying itself in great masses through the fields. In this glorious display of asters many autumn gardens show their finest spirit. Planted in rows 2' or 3' apart in order that each plant may become full and well-formed, they rival the hot-house cinerarias. I once saw the New England aster Climax, White Queen and the rose pink St. Egwin used together in this way with great effect. The New England is the tallest of this group and the most straggly. Climax is a more orderly plant with splendid dark green foliage. White Queen is the best tall white variety, while St. Egwin is quite different, a very compact plant not over 3' high with dark gray-green foliage. This diversity in height and character intensifies the beauty of the border.

THIS border was as near a rival as I have seen to the picture of the Michaelmas Daisies in Miss Jekyll's "Color in the Flower Garden". Miss Jekyll seems a

(Continued on page 66)

A LITTLE PORTFOLIO OF GOOD INTERIORS



Gillies

To create the dining room in the New York home of Mrs. R. M. Littlejohn there are used such diversified elements as a groined ceiling and an Italian mantel, black and gray marble flooring with an Oriental rug, a black base-board below rough plaster walls and 18th Century English furniture

The living room in the home of Alonzo Potter, Smithtown, L. I., is comfortably furnished without regard for period styles. The mantel came from an old New York house. The walls are canvased and painted in ivory. The furniture is Colonial in feeling. Peabody, Wilson & Brown, architects

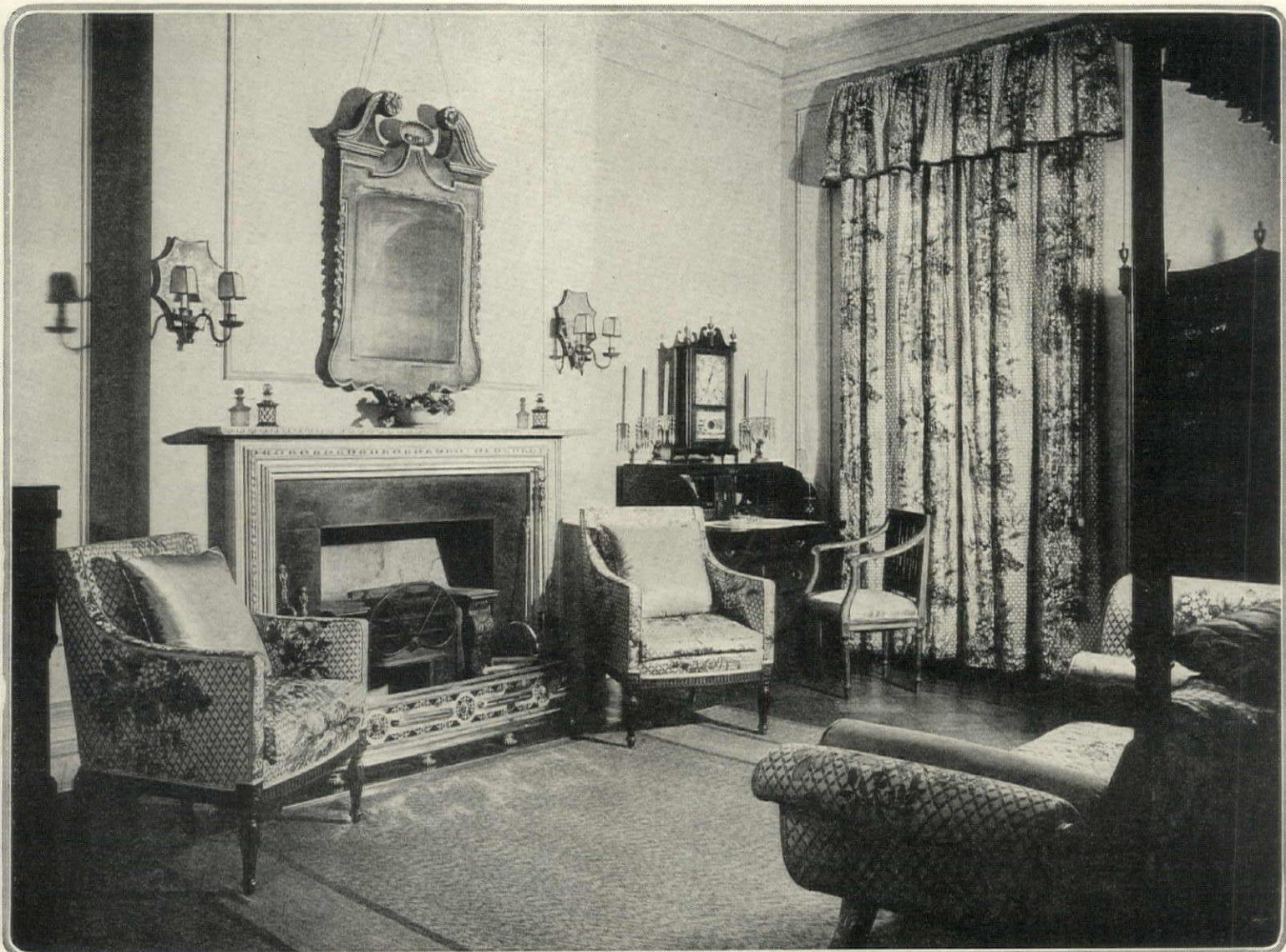


Harting



The views on these two pages are from the New York home of Mrs. R. M. Littlejohn, of which Maude Sterner was decorator. The living room walls are covered with gold tea chest paper, the woodwork being glazed to match. The coloring is taken from the 17th Century lacquer desk

Brocade curtains of a Chinese Chippendale design in tawny brown and made up with heavy valances hang at the windows. On some of the furniture, which is 18th Century English, the coverings are rare needlework, on others Chinese brocade has been used. The mantel is antique



In one of the bedrooms the walls are paneled and painted cream. Color is found in the glazed chintz curtains which have a buff lattice background with a rose pattern. They are edged with old blue fringe. Red glass bottles and a yellow flower bowl are on the mantel



A fine old Chippendale four poster sets the standard for the furnishings of this bedroom. The chintz of the curtains has been used for valance and covers, with old rose lining. It also upholsters the sofa. Pillows are old rose. One of the chairs is covered in French blue

REVIVING THE LAVABO

This Convenient Adjunct to Renaissance Houses Lends Itself Admirably to the Modern Dining Room

COSTEN FITZ-GIBBON

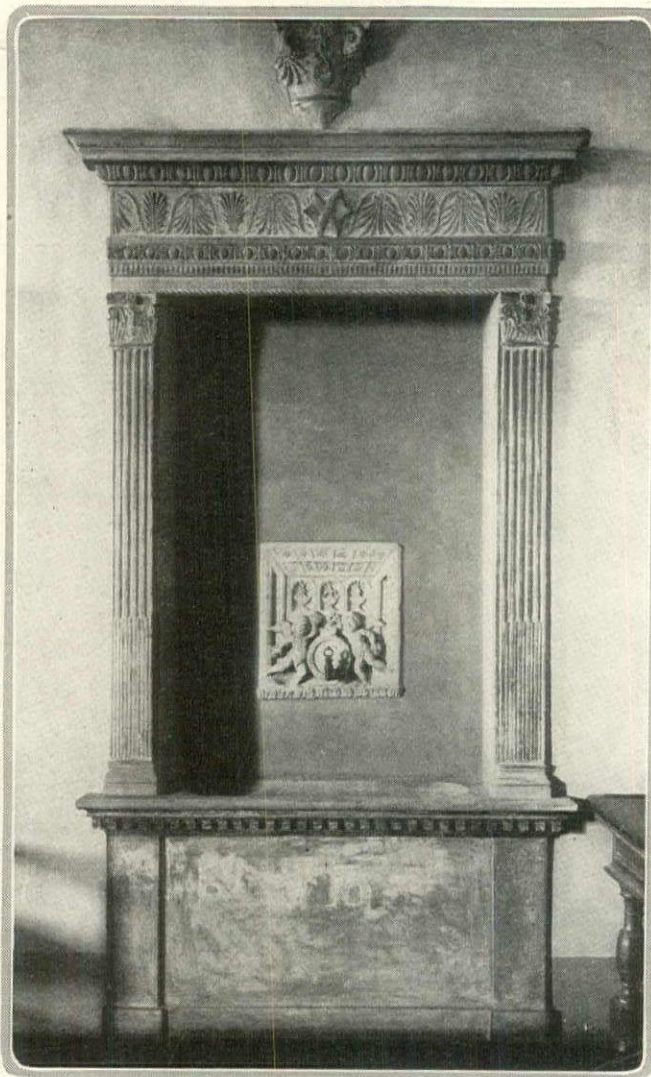
A LAVABO, as the word itself indicates, has to do with washing.

It was originally a washing accessory employed in ecclesiastical usage. Afterwards it was adopted as a polite and convenient adjunct in the houses of the well-to-do, and during the later Middle Ages, the Renaissance and, indeed, to some extent even as recently as the 18th Century, in Italy, France and Spain especially, but elsewhere also, it formed a part of the equipment in whatever apartment meals were ordinarily eaten.

Historically it may be regarded as a relic of the time when table paraphernalia were not so highly developed and minutely specialized as they are now, and when, in the accepted code of table manners, it was a polite and grateful thing to lave one's fingers before sitting down to meat and a necessity to do so after rising from the table. Commonly an object of grace and elegance in itself, it was the forerunner of two utilitarian but unpretty modern articles—the stationary washstand and the water cooler.

Without venturing to insinuate that modern society needs to bathe before sitting down to meals, it is not amiss to suggest that the lavabo might be restored to its ancient place in our present-day

A bold design is afforded by this 16th Century Tuscan lavabo in a semi-circular niche with coved scallop shell head and vase-shaped basin



dining rooms as a feature of both decorative interest and practical utility combined. As a means of bringing running water into the dining room, whether the water be previously cooled for drinking purposes or whether it be used only for filling urns, percolators and finger bowls, the presence of the lavabo is justified from the utilitarian point of view. It is with its character as a feature of decorative interest, however, that we are here chiefly concerned.

The lavabo was of two sorts, the fixed and the portable. One of the illustrations shows a 15th Century lavabo still in use in the dining room of a famous Florentine villa. The lavabo niche, recessed about 9" or 10" into the wall, is framed within pilasters and an entablature of exquisitely carved stone—the gray *pietra serena* quarried from the surrounding hills—wrought in a style that strongly suggests the work of Mino da Fiesole or some of his pupils.

A square of white marble sculptured in crisp relief, and let into the wall at the back of the niche, contains the faucet which issues directly from the end of a wine cask presided over by two frisking winged cherubs carrying chaplets of roses.

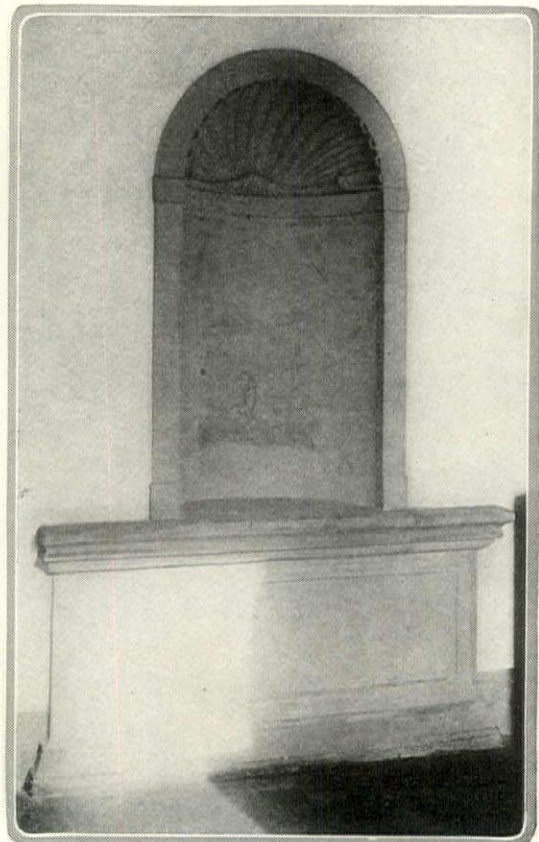
(Continued on page 66)

Although now sealed up, this scallop shell Tuscan lavabo still serves excellently as a niche. The purity of its design deserves examination

This lavabo of the 15th Century is still in use in a Florentine villa. The frame and faucet surround are exquisitely carved



This three-deck lavabo is Venetian Gothic in design. The water is poured in a top reservoir and drawn through faucets





Mermaid, the upper one of these narcissi, is unusually large, with white perianth and bold, creamy colored crown. The lower flower, Cleopatra, is a magnificent yellow of the trumpet type

LEADERS OF THE NARCISSUS RACE

*Of the Hundreds of Named Varieties,
These Are Among the Best*

TRUMPET TYPE

All yellow: Cleopatra, Olympia, King Alfred, Van Waveren's Giant. *White:* Peter Barr, W. P. Milner. *Bicolor:* Duke of Bedford, Weardale Perfection, Spring Glory, Glory of Noordwijk.

INCOMPARABILIS TYPE

(Large chalice-cupped): Bernardino, cream and orange; Great Warley, white and clear yellow; Bedouin, white and orange-scarlet; Will Scarlett, orange-red and cream.

BARRII TYPE

(Short-cupped): Masterpiece, cream and orange; Red Beacon, ivory, sulphur and orange-red.

LEEDSII

(Eucharis-flowered): Czarina, white and citron; Sirdar, silvery white and cream; St. Olaf, white, cream and sulphur; Lord Kitchener, white and primrose; Mermaid, white and cream; Queen of the North, white and lemon.

TAZETTA HYBRIDS

Admiration, sulphur-yellow and scarlet; Klondyke, yellow and golden; Mignon, white and orange-scarlet; Elvira, yellow and orange.

POETICUS TYPE

Cassandra, white and dark red; Horace, white and dark red.

BEST FOR NATURALIZING

Emperor, Empress, Madam Plomp, Sir Watkin, Conspicuous, Katherine Spurrell, Mrs. Langtry, Poeticus recurvus, Poeticus ornatus.



Another splendid trumpet narcissus is Olympia, in two shades of yellow. It is excellent both for growing outdoors and for forcing to produce winter blossoms in the house

Sir Watkin is one of the most satisfactory kinds for naturalized planting. Its perianth is sulphur color, and its yellow cup is tinged with bright orange. A bold, handsome flower

IF YOU PLANT BUT A DOZEN PEONIES

You Will Do Well to Make Your Selection from the Long List of Modern Varieties—Four Collections of Varying Costs

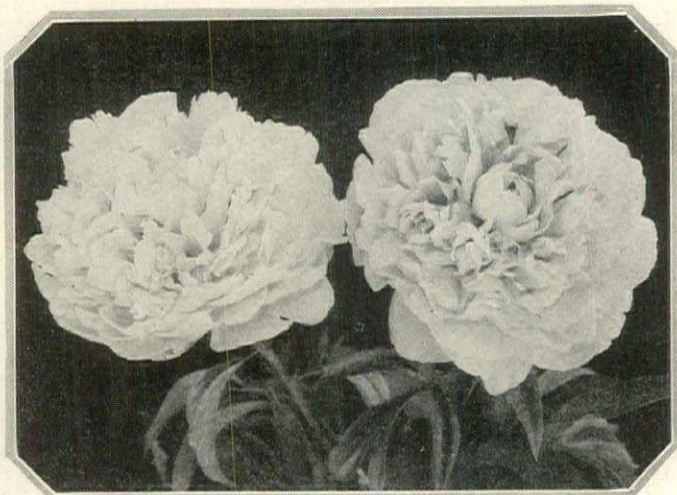
GEORGE H. PETERSON

I WOULD consider it a very great hardship indeed were my planting of peonies confined to twelve varieties, as would any one who has planted the modern peony in a number of its best sorts. There are, however, many whose space or purse will not well permit a greater number or expenditure, and it is to these that this article will, I hope, particularly appeal.

I think it can be safely said that in the past ten years more general interest has been shown in this most worthy flower in America than during the preceding thirty years, and to one who has believed in, loved and lived with the peony for almost this period of time this awakened interest is indeed most gratifying.

Not the least of the peony's appeal is that it will grow and bloom wherever flower-loving people live, provided it is where winter brings more or less (the more the better) freezing, and this will include most of our country from Georgia to Alaska, inclusive. Furthermore, the rarest and most beautiful sorts will thrive and bloom year after year just as easily as the old-fashioned "pineys" which came up smiling every June in the much-referred-to Grandmother's garden.

The past two springs brought disappointment and even grief to the grower of many a flowering and other plant, but the peony has twice again demonstrated its ability to come triumphantly through anything which nature may send to us in the way of weather. In fact, after the exceptionally severe and prolonged winter of 1919-20, this flower was more prolific of bloom and of better quality than in any



Reine Hortense is perhaps the finest all-around pink peony. Its flowers are large and evenly formed, the habit of the plant is good, and its blossoming can be depended upon



A splendid white, fragrant sort is Festiva maxima, a vigorous grower with large foliage and long flower stems. Photographs by courtesy of George H. Peterson

Philomele blends guard petals of soft pink with a center of golden yellow and rose

White guard petals and a lemon yellow center mark the fragrant Duchess de Nemours

other year of the writer's experience. Bitter weather is not usually thought of as conducive to flower excellence, but it really helps the peony.

There are various species and classes of peonies, some of which will prove of interest only to the long-experienced planter and collector, but as this article is devoted to the man or woman who must confine himself or herself to but a few varieties, I shall restrict myself to the chief class of all—the Chinese peony, or, as it is botanically known, *Paeonia albiflora*. This is a true herbaceous plant, the foliage dying each fall and the ever-increasing growths springing up anew each spring from the root.

The development of this class began the first half of the 19th Century, but a great deal of progress was not made until the latter half of that period, when the French, who had become the most skilled hybridizers in the world, took hold of the peony in earnest. Among the most successful of French raisers of that time were Calot, Crousse and Mechin, many of whose productions are among the best-known and most-grown varieties of our day. Following in their footsteps came Dessert and Lemoine, both of whom are still at work at Chenonceaux and Nancy, respectively. Some of the productions of these two raisers outshine anything which has gone before. Among the most notable of the former's productions are Mons. Martin Cahuzac and Therese. The former is the darkest red, good double peony yet produced. Therese alone is worth a quarter of a century's effort. In annually perfect and profuse blooming qualities, in symmetrical





Milton Hill is one of the latest flowering peonies. The beauty of its salmon-pink petals cannot be even faintly suggested in a photograph

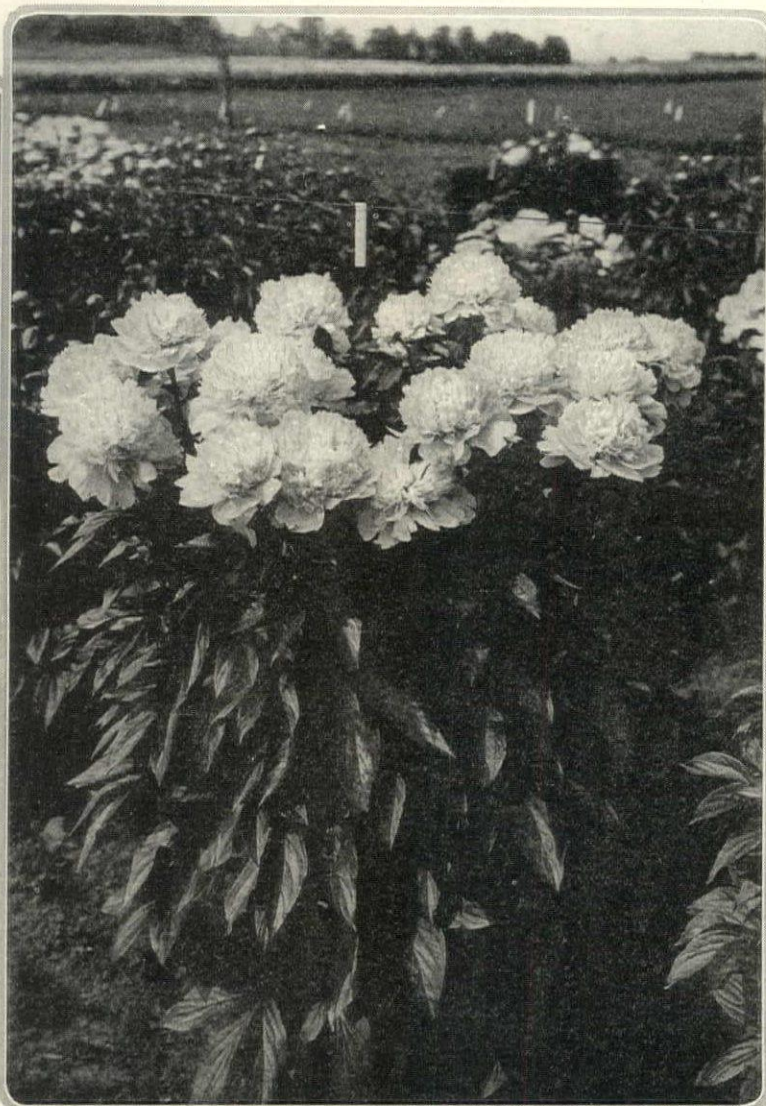
habit of growth and in quality and size of bloom, it leaves nothing to be desired. Tourangelle and Souv. de Louis Bigot are two comparatively recent productions of great promise from this master hand.

Among many introductions of very great merit, Lemoine has given us Le Cygne and Solange, two varieties which have climbed to the top rung of the ladder; in fact, the first variety is usually considered by connoisseurs the acme of perfection in the peony.

America, where the peony is grown to a greater state of perfection than in Europe, was slow in seeing the possibilities of this flower. It is true that Terry, working apparently at random but in quite a large way, brought into being a large number of varieties during a half century of labor, most of which, however, proved worthless. Among other American producers, the names of Richardson, Hollis, Rosenfield, Shaylor, Brand and Pleas are associated with varieties which have proved their worth. The names of others will doubtless soon have to be added to this list.

New Varieties

Before going into the subject of cultivation, it may not be amiss to state here briefly how new varieties are produced, especially as there seems to exist a quite general lack of knowledge on this phase of the subject among amateur growers. The peony does not come true from seed, but does always come true from a portion of the root. I particularly mention this latter, since not infrequently some



The flowers of Jubilee are exceptionally large, fairly fragrant, flat in form and long-stemmed. The color is creamy ivory white, fading to pure white

one has told me that he or she has been informed that if varieties of different colors are planted in the same bed or proximity, sooner or later the characteristics and colors of these different varieties will change. My answer to this is briefly: "Not in a hundred years."

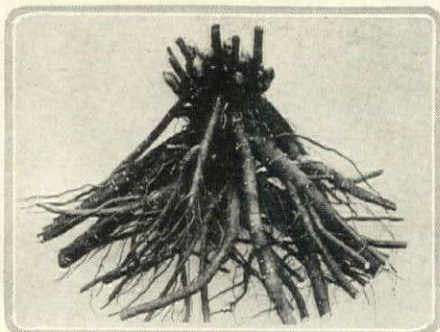
Producer and Public

The raising of new varieties is a fascinating and interesting work, and, in my opinion, should not be indulged in by the public distributor of roots. Just as a parent is not a fair judge of the merits of his child, so the producer of a new variety is not, as I see it, competent to pass on the value of his production. Were it possible to limit the production of new varieties to those who would first have to sell them to a distributor, the planting public would be saved disappointment.

Seeds are usually gathered in August and may at once be set 2" deep and about 1' apart, rows to be from 2' to 3' apart. Most of the seed should sprout the next spring, although some of it will lie dormant another year. You will have to wait about four years for blooms to appear, and it will take at least five years from the time the seed is sown to determine if you have a really desirable new variety. If there is one such to every thousand plants, you will be fortunate. It will thus readily be seen that the growing of new varieties is not a profitable commercial undertaking. Of course, where the flowers are skillfully hand-pollinated, the chances of getting a good

(Continued on page 78)

A splendid early peony for general planting is Madam Calot, blending flesh color, blush, crushed strawberry and white in its petals



A dormant peony root as it appears in the autumn when ready for planting. The small buds or "eyes" will develop into next year's flower shoots



A distinct and impressive sort is Eugenie Verdier, one of the most beautiful peonies grown. Its color is flesh pink shading to a white center. The length and drooping habit of the stems are characteristic

WALNUT FURNITURE IN THE DAYS OF QUEEN ANNE

This Fashion Which Intervened Between Oak and Mahogany Has Its Own History and Distinguishing Characteristics

A. T. WOLFE

THE furniture which is known as Queen Anne walnut reflects in its style the history of the period during which it was evolved.

Before the Restoration furniture was plain and somewhat austere, strength and utility were regarded as essentials, and little attention was paid to merely decorative value. According to Evelyn, sturdy oak was used for the bedsteads and the massive tables which were built for endurance, and were "fixed as the freehold"; while "joynt stools" and benches were almost the only large movables made. With the accession of Charles II came "a politer way of living", which brought about a complete change in the nature of household appointments, and by degrees the last traces of Elizabethan modes and manners disappeared. There was a new taste for color, lightness, even frivolity. It was this taste which brought walnut into vogue; it had color and luster which accorded well with the new figured silks, satins, "taffetys, and mohaires", and it was better adapted for turned and richly scrolled woodwork, being less liable to fracture than the stubborn oak. Also, it was lighter, and this

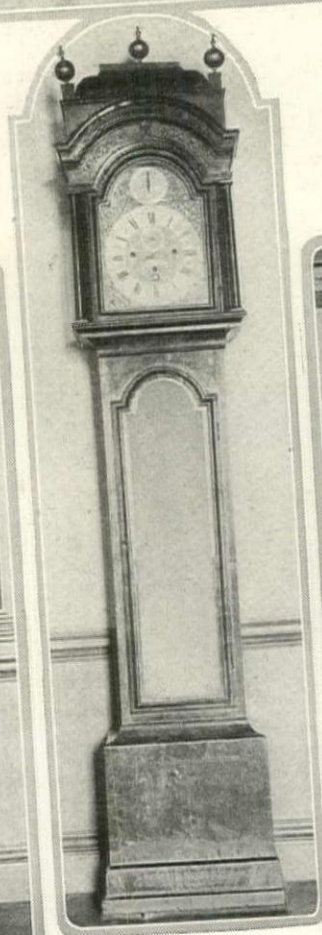
(Below) A chest of two drawers and two half drawers surmounted by a cabinet is a very typical piece of the walnut period. The wood is finely figured

(Above) The influence of the Dutch craftsmen who followed the Dutch king to England is evident in a bureau with drawers, cupboard, and pigeonholes



(Left) The mirror which replaces the usual inlaid panel is a very rare feature in a clock of walnut. The base moldings are particularly well designed

(Below) The finely-proportioned cabinet which in the companion picture appears closed is here shown with the door open, displaying the interior drawer



was a consideration, since furniture had ceased to be fixed in its position. The chair, which had formerly been an isolated seat of honor, had come into common use, so that it was an advantage if it could easily be moved here and there by the court ladies for gossip or cards. The typical straight back chair of this period, carved with double scrollwork and straight stretched legs, was nearly always made from walnut, though it is not infrequently described as oak in the modern sale room.

Plenty of wood grown in England was then available; the walnut tree which had been planted so freely in the time of Queen Elizabeth was ready for felling; the supply of indigenous wood was ample even for the lavish use that was made of it—floors of inlaid walnut were not unknown—and when mahogany superseded walnut as the fashionable wood for furniture, it had not yet been exhausted.

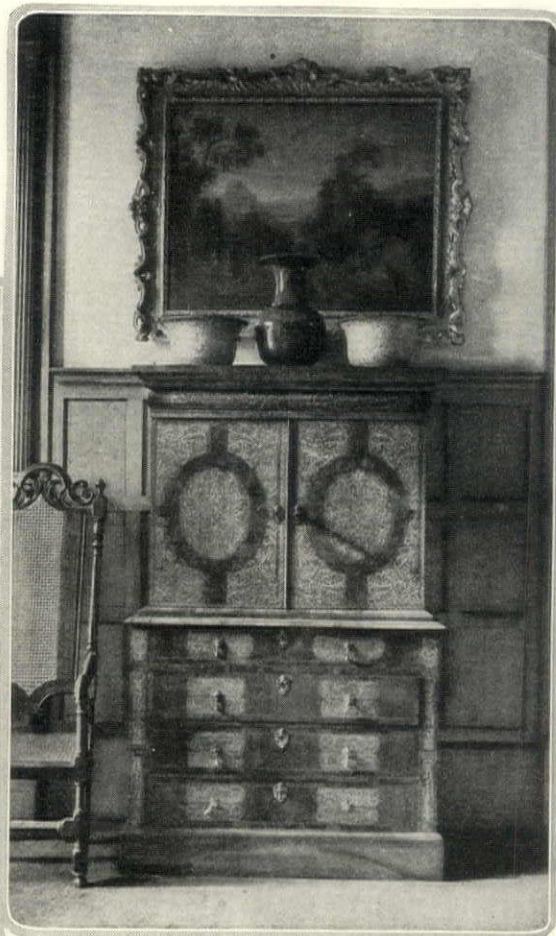
Of the foreign influences that are to be traced in the furniture of the walnut period the Dutch was the first and the most potent. Furniture has long been imported into England from Antwerp, and a good deal that was made in England was copied



The bellied sides of a chest of drawers exemplify the Dutch influence which is marked in English furniture of the late 17th Century



(Below) A graceful phase in the development of the cabriole leg is shown in this walnut side table. The mirror is of the same period



This cabinet shows a fine example of seaweed inlay in excellent condition. The base of the piece has been restored

from Dutch patterns. William III, naturally enough, encouraged the tendency and welcomed the Dutch artists and craftsmen who had begun to arrive on English shores, and so closely were the two styles mingled that nowadays it is hard to distinguish between Dutch and English pieces.

The influence of France was also strong, especially on the more magnificent and luxurious furniture which was demanded by royalty and its satellites. During Cromwell's austere rule the exiled court and courtiers had been collecting furniture abroad and assimilating continental ideas, and when the

Monarchy was restored in 1660 an era of luxury and splendor set in, of which the characteristics were rather French than English. The Huguenot workmen, who came to England after the revocation of the Edict of Nantes, brought with them new patterns and fresh ideas for cabinet work. William of Orange, who was by no means averse to splendor and pomp, was attracted by these innovations; Daniel Marot, in whose work Dutch and French influences were blended, held a royal appointment, and the fine intricate French and Italian designs of André Charles Boulle were

(Continued on page 86)



The escritoire is more typical of the mahogany than of the walnut period. It is interesting to compare the shell design on the stool with that on the table shown above



The design of this chair, which is in highly-figured walnut, is striking and unusual

Straight sides are uncommon in chairs of this period. The legs also are of a type rarely found so early



ENGLISH IVY AS A HOUSE PLAN

*A Vine So Easy to Cultivate and So Satisfactory in Growth
Deserves Greater Indoor Popularity*

CARL S. DOW

WE generally think of the ivy as a vine exclusively for climbing the brick and stone walls of buildings. But when grown indoors few plants surpass it for decorative effect in spite of the fact that it is without bud or blossom.

The glossy green leaves are very attractive and extremely durable, remaining alive for many months. In fact this climbing vine thrives in its slow way in places where it receives little or no direct sunlight. English ivy will grow satisfactorily in the darkest corners of a room if taken into strong light for a few hours once in a while.

But most varieties of ivy grow too fast for indoors and without the dormant season of winter would become unmanageable in a few months. The genuine English ivy should be selected for indoors because it is of slow compact growth, the leaves are on short stems, and it does not become coarse and inconveniently large inside of a year or two.

A slip of English ivy will take root readily, and with reasonable certainty, for the tendrils which it puts out as assistance in fastening itself to a rough surface readily become roots if put in water or damp earth.

Since the ivy is a climbing vine, it needs a trellis or other support when invited into the

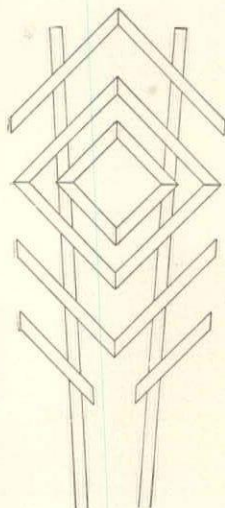


house. A slip 6" to 8" long planted in ordinary garden soil in a clay pot will develop slowly, climbing over the trellis until it completely covers it. Nipping off the ends from time to time will make it branch so that the mass of dark green leaves will show numerous young light green leaves and shoots which greatly enhance its beauty. The same effect may be had more quickly by planting three, four or five slips, twining them together and out of the trellis as they grow.

Of course the effect of the mass will depend upon the shape and size of the trellis which must bear some relation to the size of pot or jardiniere. For a 6" or 8" pot, or a 10" jardiniere, the trellis may be 18" high and 6" to 10" wide. These dimensions, which may be altered at will, appear suitable if the ivy is to occupy a shelf or taboret. If the mass is wanted in more nearly circular or spherical shape, the trellis should have greater width; that is, the width should equal nearly the height. When the plant is to be placed on the floor, as in a sun parlor or glassed-in porch a height of 4' or 5' is not too great. The trellis may be made even higher, for the ivy is so light that the developed plant will not be top heavy, especially when there is no wind to disturb its stability.

(Continued on page 70)

Ivy has been effectively used around a mirror on the sunporch in the Spokane residence of W. H. Mursittsoyd. Yellow walls, white lattice, black floor. Mrs. John Odson, decorator

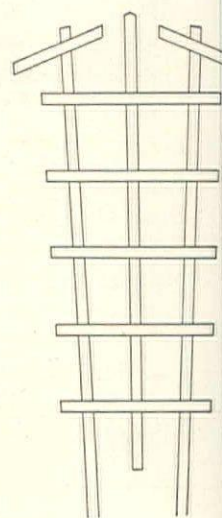


A well-designed trellis greatly enhances the appearance of indoor ivy. This trellis may be painted white for contrast or given a coat of Holland blue where little or no contrast is desired



By planting a slip 6" to 8" long in a pot of ordinary garden soil one can grow an ivy that will eventually clothe the trellis. Nipping off the ends produces a more bushy growth

The height of the trellis will depend upon the size of the pot. For a 6" to 8" pot or a 10" jardiniere the trellis may be 15" to 18" high and 6" to 10" wide. For lower growth use a wider trellis



HOUSE & GARDEN'S FALL PLANTING LIST

Generally speaking, all hardy perennial plant forms can be successfully set out in the autumn, from early September until snow flies, depending upon their particular class and species. When planted at this time they will begin at once to establish themselves in their

new situations and be ready to put forth their best growing efforts with the first stirrings of spring. Another advantage of fall planting is that it leaves less work to be done in those always busy weeks which come with the opening of each new gardening season.

HARDY PERENNIALS

PLANTS 6"—1' HIGH FOR FOREGROUNDS:

For Early Bloom

- Candytuft (*Iberis sempervirens*) white
- Dwarf Flag (*Iris pumila*) blue, yellow, white
- Gold Dust (*Alyssum saxatile*) yellow
- Mountain Daisy (*Aster alpinus*) blue, white

For Middle Season Bloom

- Carpathian Harebell (*Campanula carpatica*) blue, white
- Dwarf Phlox (*Phlox divaricata*) various
- Globe Daisy (*Globularia tricosantha*) blue
- Maiden Pink (*Dianthus deltoides*) white, pink, red
- Silverleaf Speedwell (*Veronica incana*) white
- Snow-in-Summer (*Cerastium tomentosum*) white

For Late Bloom

- Leadwort (*Plumbago larpentæ*) blue

PLANTS 1½'—3' HIGH FOR MIDDLE GROUNDS:

For Early Bloom

- Alum Root (*Heuchera sanguinea*) red-pink
- Bleeding Heart (*Dicentra crinita*) pink
- Columbine (*Aquilegia* in variety) various

For Middle Season Bloom

- Baby's Breath (*Gypsophila paniculata*) white
- Balloon Flower (*Platycodon grandiflora*) blue-white
- Bellflowers (*Campanula persicifolia-pyramidalis*) blue
- False Dragonshead (*Physostegia virginica*) pink
- Iris: German, colors various; Japanese, colors various; Siberian, blue, white, yellow
- Larkspur (*Delphinium belladonna*) blue
- Peonies—*Festiva Maxima*, white flecked with red; *Delicatissima*, pale rose lilac; *Felix Crousse*, brilliant red
- Phlox (*paniculata*)—Elizabeth Campbell, pink; *Europea*, white with crimson eye; Independence, white
- Early Phlox (*Phlox suffruticosa*) Miss Lingard, white

For Late Bloom

- Hardy Chrysanthemums—Julia Lagravere, crimson; Queen of the Whites; Sylvia, maroon
- Japanese Windflower (*Anemone japonica*) white
- Torch Lily (*Tritoma Pfitzeri*) orange

PLANTS 4'—6' FOR BACKGROUNDS:

For Middle Season Bloom

- Alkanet (*Anchusa italica* Opal) blue
- Hollyhocks (*Althea rosea*) various
- Swamp Mallow (*Hibiscus moscheutos*) red
- Tree Lupin (*Thermopsis caroliniana*) yellow

For Late Bloom

- False Starwort (*Boltonia asteroides*) white
- Giant Ox-eyed Daisy (*Chrysanthemum uliginosum*) white
- Helenium (*Autumnale*) Riverton Gem, yellow
- Michaelmas Daisies (*Aster Nova-Angliæ*) various

BULBS

- Crocus (Fall blooming) Speciosus, blue-lilac; Zonatus, rosy-lilac
- Crocus (Spring blooming) Kathleen Parlow, white; Imperati, mauve; Grand yellow

- Daffodils—Trumpet: Emperor, Empress. Incomparabilis: Sir Watkin, Stella superba. Barrii: Seagull. Leedsii: White Queen, Mrs. Langtry. Poeticus: Almira, Ornatus. Double: Van Sion.
- Tulips—Single Early: Enchantress, salmon orange; Flamingo, rose; White Beauty. Cottage: Daybreak, pale mauve; Flava, canary yellow; La Candeur, white. Darwins: Ariadne, crimson; Bleu Amiable, bluish heliotrope; Clara Butt, pink; Glow, scarlet; La Tulipe Noire, blackish maroon; Pride of Haarlem, cherry red.
- Hyacinths—King of The Blues; Lady Derby, pink; L'Innocence, white; City of Haarlem, yellow

SHRUBS

For Spring Bloom

- Bush Honeysuckles: *Lonicera fragrantissima*; *Lonicera Morowii*; *Lonicera tartarica*
- Deutzia: *Gracilis*, dwarf; *Lemoinei*, bush
- Dogwoods: Cornelian Cherry (*Cornus mas*); Flowering Dogwood (*C. florida*); Red Osier (*C. stolonifera*); Silky Dogwood (*C. sericea*)
- Golden Bell (*Forsythia intermedia*); Golden Bell, Drooping (*Forsythia suspensa*); Golden Bell Green Twig (*Forsythia viridissima*)
- Japanese Quince (*Cydonia japonica*)
- Mock Orange (*Philadelphus*)
- Spirea Prunifolia*
- Spirea Van Houttii*
- Weigela (*Diervilla rosea*) pink; Weigela (*Diervilla candida*) white

For Fall and Winter Color

- Barberry (*Berberis thunbergii*)
- Coralberry (*Symphoricarpos racemosus*)
- Indian Currant (*Symphoricarpos vulgaris*)
- Shad Bush (*Amelanchier canadensis*)
- Sumac, Shining (*Rhus copallina*)
- Sumac, Staghorn (*Rhus typhina*)
- Viburnums (all varieties)
- Witchhazel (*Hamamelis virginiana*)

TREES

For Narrow Streets

- Green Ash (*Fraxinus pennsylvanica*)
- Maidenhair Tree (*Ginkgo biloba*)
- Oriental Plane (*Platanus orientalis*)
- Pin Oak (*Quercus palustris*)

For Wide Streets

- American Elm (*Ulmus americana*)
- Red Oak (*Quercus rubra*)
- Norway Maple (*Acer platanoides*)
- Sugar Maple (*Acer saccharum*)

For Specimen Planting

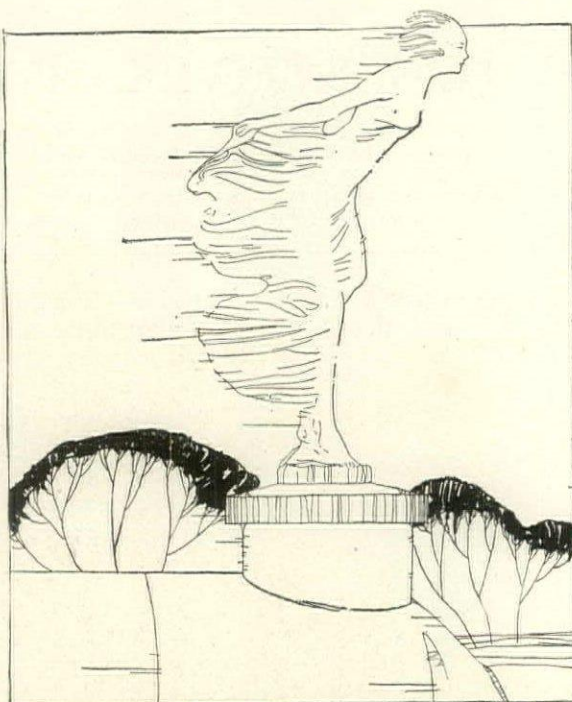
- Birches (in variety)
- Beech—American (*Fagus americana*); European (*Fagus sylvatica*)
- Elm—American (*Ulmus americana*); English (*Ulmus campestris*)
- Horsechestnut (*Aesculus hippocastanum*)
- Lindens—American (*Tilia americana*); European (*Tilia europæa*)
- Oaks—Red (*Quercus rubra*); scarlet (*Quercus coccinea*); white (*Quercus alba*)

ACCESSORIES FOR THE NEW CAR

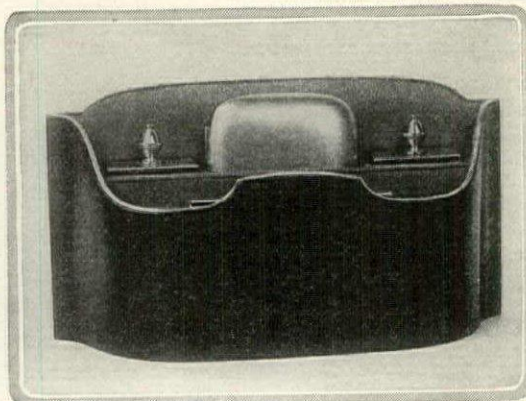
Which may be purchased through the
House & Garden Shopping Service, 19
West 44th Street, New York City



An excellent eight day clock for an automobile is keyless and has radium hands. \$12

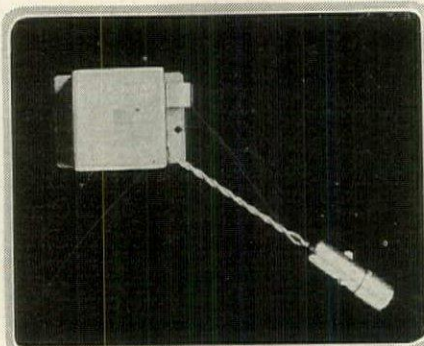


A durable pillow is made of patched leather in black or dark brown. Priced at \$7

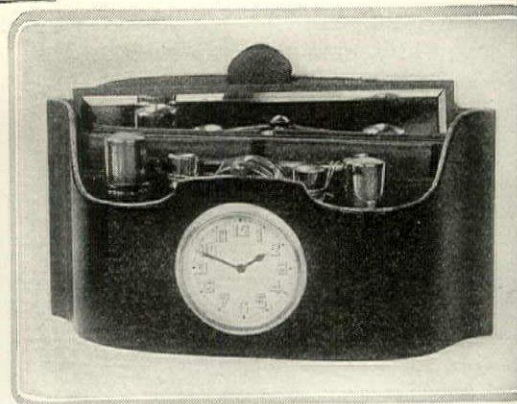


A mahogany case holding all the smoking things necessary to the comfort of a man matches the one opposite. \$120 the pair

An alluring radiator ornament comes in silver finish. It is 6" high and \$6

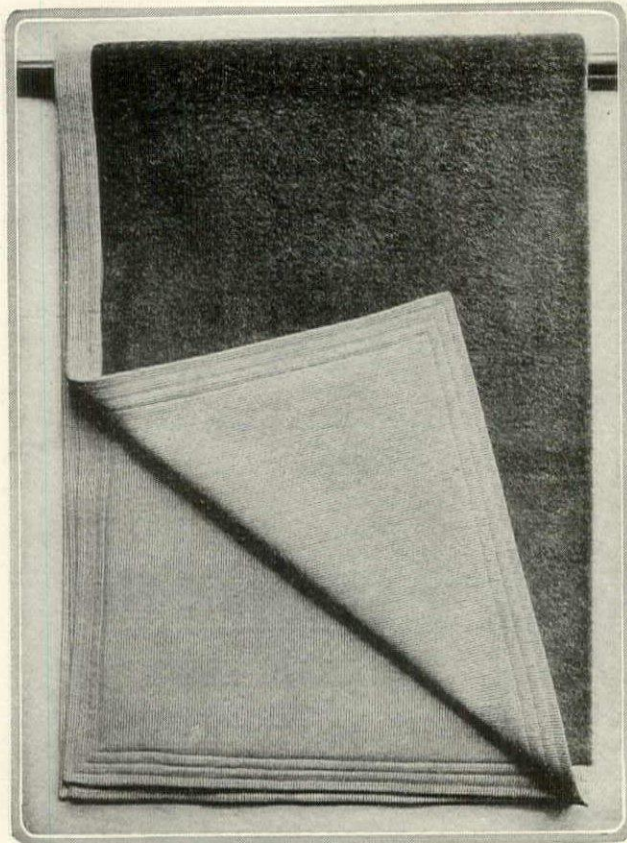
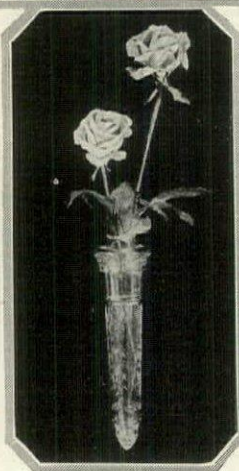


Above is a nickel plated cigar lighter that can be installed in any car. \$6.50



(Left) A graceful vase of engraved glass with silver mountings is priced at \$15

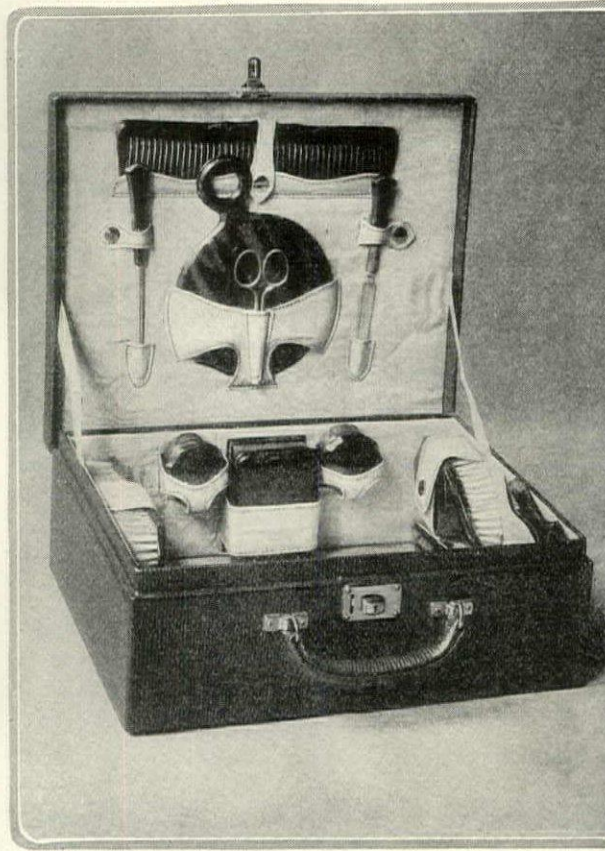
A completely fitted vanity case corresponding to the one opposite is mahogany with silver rim, lined with gray leather. \$120 the pair



A robe that blends with any upholstery is striped in fawn or pale gray lined with beaver mohair plush. \$60. Circular or diamond shaped monogram, \$3.50 a letter



For the radiator cap comes this bronze and green pelican 5" high. \$3



Just the thing to tuck in a car is this leather bag lined with moiré and fitted with either amber or tortoise shell toilet articles. 12" size \$49.20, including the \$2.20 tax

IF YOU ARE GOING TO BUILD

*Walls Afford Such a Variety of Treatments in So Many Materials
That They Should Be Given Close Study*

MARY FANTON ROBERTS

THE pleasant details of our present-day social existence rest with a certain charming, if ephemeral, security on the modern idea of the seclusion of the home. Whether we think of beauty or comfort or peace, whether we contemplate an ideal of social enlightenment or a new and perfect jazz step; whether we are rulers of the land or modern homemakers in white enamel kitchens, our opportunity to enjoy life and profit by it is due largely to the walls around about our homes—that magic protection that encloses space, shuts away the undesirable, and holds back the pressure of the world from our individual purposes and joys.

This enclosing of space, which we have so learned to take for granted, gives us our chance to get hold of life in the way we may best enjoy it. Walls become our shield and buckler. In the olden days when enemies came clanking to the doors, we added to our ally, the walls, a draw-bridge and a moat for further protection. Today, when a wall is our sole support in time of visitors, we must let nothing interfere with our wholesome respect for this barrier.

Because our walls are our safeguards, we should rear them with an intelligent skill and careful forethought. They should be enduring, yet with possibilities of picturesqueness; give pleasure to the passer-by as well as comfort and sustenance to the dweller within.

House Types

But interesting as is the wall problem, it is one impossible to settle until you decide what kind of house you are going to build. It is a little bit like the "House that Jack Built." "This is the roof that covers the house that Jack built. These are the walls that support the roof that covers the house that Jack built. This is the plan that made the design for the walls that support the roof that covers the house that Jack built."

To build a wall that will satisfy you, it must, as you see, relate to the roof, the foundation, the inner space, and very particularly to



The laying up of the stone in this type of Colonial architecture gives joints that are distinctive but not too aggressive. The style of the house is exactly suited to stone construction. It is one of the most practical, enduring and typical of American methods of wall treatment

IF you are going to build next year, prepare for it now. Time is as important as money in planning the kind of house you want. Once the location and the site are decided upon, and the style of architecture, get your plans under way. You will find yourself spending some of the most delightful evenings of your life bringing these plans to perfection. Embody in them all the comforts you have dreamed of and all the luxuries that never before seemed essential. Put everything in that you want—and let the architect eliminate.

This is the second of a series of detailed articles on building. The third, in November, will cover plans and specifications.

the countryside. For beauty and economy's sake you should use local materials for this wall. And then you should think of the type of house that is going to suit the bit of landscape you own. A modern Italian house is not at its best at the edge of a forest; you will find it more harmonious on a low hillside or near the sea. A Colonial model is more at home in a wooded section or on a long village street. The same is true of half-timber construction. Stone is suited to a rocky mountainside or a rolling pasture land, such as New England. Concrete may be used anywhere, according to the type of house, for concrete and stucco may be Spanish, Italian, English, Colonial, or East Indian in style, and still realize an interesting idea.

Shingle and Clapboard

Shingle and clapboard can, with simple designs and interesting color trim and appropriate construction, be made to suit almost any landscape. They seem a little less appropriate, perhaps, to the seashore or deep forest; the latter would preferably welcome a simple log cabin.

Having studied your landscape, your home-grown

building material, think long and consistently of your walls as an important, intimate detail of home construction. You will be influenced in some manner by the various historic styles that have brushed their beauty over our American landscape. Don't fear to imitate anything about them that you like, but gather enough courage not to accept a design merely because it is true to some historic type. Remember that this is your home, and you don't have to live in an Italian villa or a French château unless you want to. In the main you will find that your architect wants to build you just the kind of a house you have in mind. You will, of course, consider your neighbors somewhat, just as in the future you will want new neighbors to consider you.

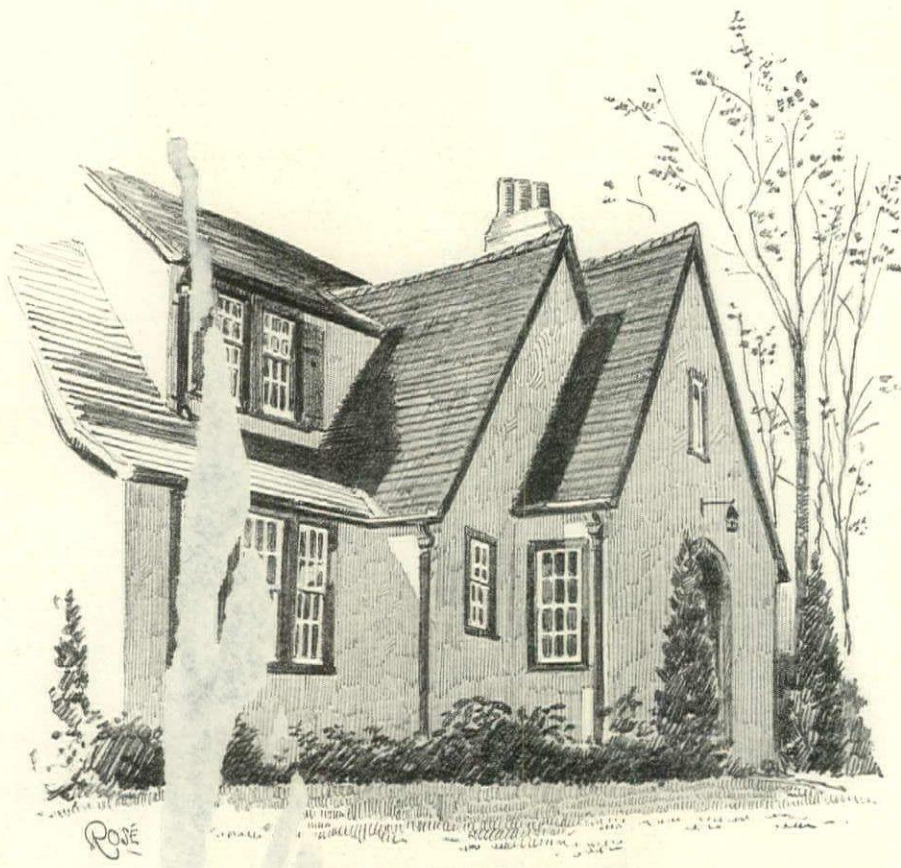
Practically all building materials are good, valuable, and interesting, if properly used, and all without exception will play tricks on you if

you don't understand their ways, respect their virtues and conquer their shortcomings. Aside from intrinsic worth, a building material may be good for one design and landscape and bad for another; hence it is necessary to consider concrete or brick, wood or stone in relation to supply, expense, location and design.

The only wall material today which can be used in its natural state is stone. All others are either manufactured or artificially colored. Stone as a wall material is expensive unless taken from the locality in which your house is to be built. Even then, it can never be the most economical of building materials, for the cutting, carting, handling and laying of a stone wall is a difficult job. And yet the reward of doing this is great. No wall so quickly acquires a semblance of age as a stone wall well laid. And unless the mortar is too wide, or too white, or too protruding, no wall texture is richer, more friendly, and more quickly welcomed by the landscape. If local stone is used you will soon find your walls fitting into the garden, for their color has been toning to the soil through æons of association. A stone wall does not require frame work. The wall structure is laid up with mortar and is a continuation of the foundation. No other building material requires such intelligent handling; it can be made picturesque or a blight on the landscape by the method of cutting and the use of mortar. If naturally rough or split stones are used, a thicker mortar is necessary to hold them together. It must not be forgotten that the width of the mortar joint and its color have a great deal to do with the tone of the finished structure, and that in the main a wide mortar joint gives a richer aspect to the house than a hidden or routed out joint, also that at a distance stone and mortar seem fused together, making one tint rather than a combination of different tones.

Stone

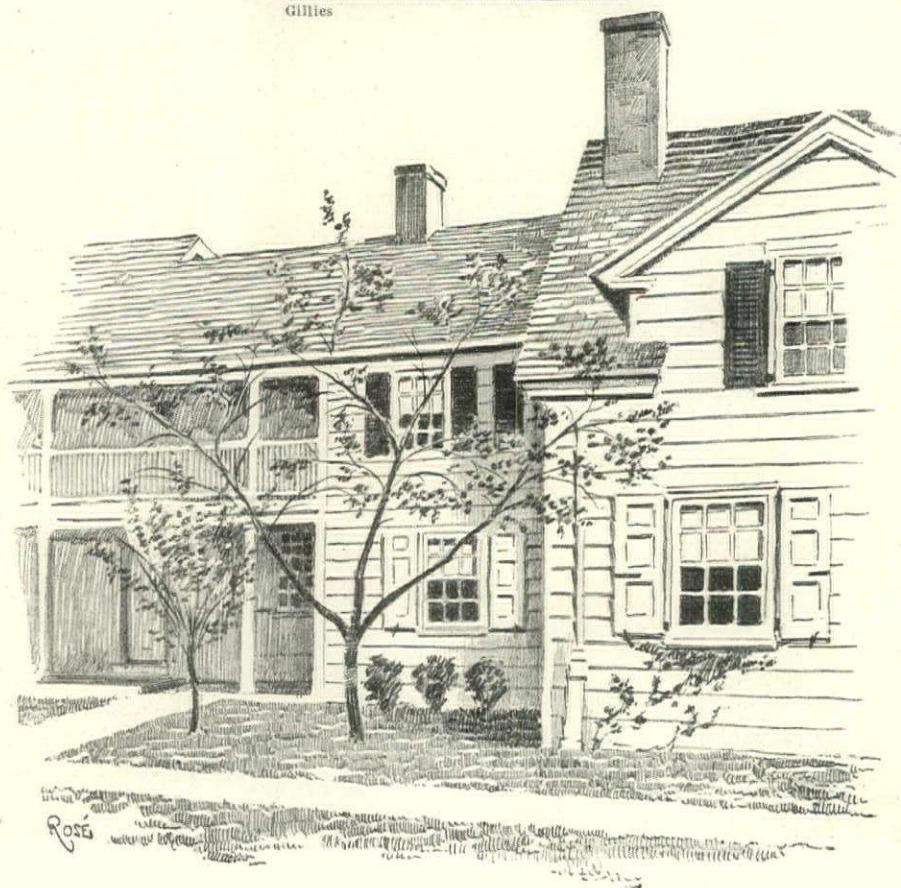
Against old stone houses there was the well-founded objection of dampness. The walls were often laid up with clay or mud and in many cases the plastering



Rough stucco lends itself to a number of styles, the English cottage being especially suitable



Brick nogging above and a lower wall with advanced headers give this house an aged character



on the inside was put rectly on the stone wall. Today a well laid stone wall is put up with cement mortar. The back is painted with a tar product to keep dampness out, the plaster on the inside is done on lath nailed on vertical strips of wood secured to the wall forming an air chamber between the plaster and stone. There are so many good features about the stone wall that even with expense it is a most satisfactory building material.

Laying U

You have, no doubt seen stone walls that looked though they were held together by the mortar in a tight clutch and others that seemed to have a fine immutable appearance as far from any sense of materials' being forced together as the face of a rocky mountainside. To avoid the tight banded look the rocks in a stone house should be so well laid that they would stand up with-

out mortar, and then the mortar simply added inconspicuously for protection from weather. Of course square stone blocks used so much by the Dutch Colonial architect were laid up with mortar, stone by stone as you would brick; but even when seeking the effect of the old Philadelphia stone house—which was often whitewashed—avoid a mosaic-like appearance, or the bulging of stones that seem about to spring out of the clasp of the mortar. If your wall is built up of small irregular pieces of stone, mortar must be used to fill every gap and allowed to remain in narrow or wide joints as the case may be. The beauty of a stone wall will depend upon two things: color and a wise combination of stone and mortar. In using the narrow stones, walls must be laid by hand, and a great deal of careful measurement is involved to keep the rough surface plumb.

Brick is a sort of "general houseworker" among wall materials. It is suitable to almost every type of house construction and character of climate. We have only to remember the architectural

A modern Colonial house designed with wide clapboards and shingle roof. The small pane windows, wooden shutters and double porch with narrow columns fit the type

the old Tudor towns to realize the durability and decorative quality of brick, or to spend a day in Salem, Mass., to gain an interesting idea of its fine, quaint dignity. It is fire-proof so far as any building material can be, easily handled, and builds pleasantly in a heavily wooded section or on a cultivated landscape. It is cold and depressing if left standing alone in a solitary pasture or at the seashore. It blends exceedingly well with other materials for ornamental details; for instance, with stone in the lintels, cornices and sills or combined with half-timber construction; or the bricks may be laid with uneven heading.

Brick is usually put up in a solid structure banded with mortar, or a face brick may be used over hollow tile construction.

Brick Bonding

Probably no building material can be used in such a variety of ways as brick because of the infinitely different methods of laying them up. The general practice in rough brick work in this country is to make each sixth course a header course. This forms a sort of decorative quality due to the joints. When every second row of brick is laid endwise, which is called English bond, the repetition becomes constant and does not attract attention. Another system of bonding the face brick is called Flemish. Here every second brick is a header, so that the walls appear to be built of short and long bricks alternately. As with stone work, the final effect of a brick house must depend upon the mortar as well as the color of the brick used, and this must be considered carefully, if you have in mind a special color scheme involving the color of the walls, the roof and the garden. We are showing one interesting detail of a brick house in which the header brick projects



Stucco, brick and half-timber are here combined in a façade having both variety and dignity. Edson Gage, architect



The plain stucco wall furnishes the desirable surface for the play of light and shadow. Welles Bosworth, architect

(Left) Shingles, put up as they come, regardless of size or finish, are picturesque on Colonial houses. Tooker & Marsh, architects

(Right) The wide clapboard on this house is laid flat in "ship-lap" construction. Dwight James Baum, architect

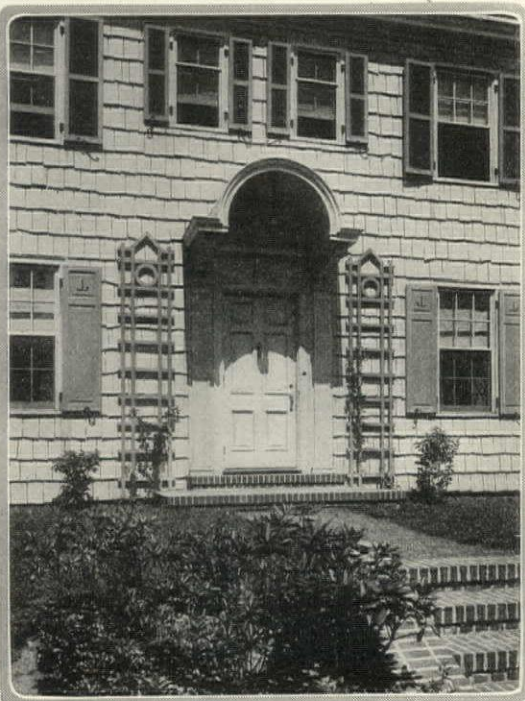
well beyond the flat brick, with the mortar routed out between. This gives almost the effect of a stone wall and is used for the whole lower story. In the upper story the brick is laid with a smoother surface, but irregularly, both horizontally and perpendicularly, with the plaster showing, and set in sections between half-timber construction. The bricks are overburned and the mortar a dark red. The half-timber construction and woodwork is oak that has weathered to black-brown. A shingle roof tops this structure and the whole effect is of a house that has gained its color from sun and wind.

None is more durable than the brick wall. No painting is necessary and the mortar joints seldom need renewing. Windows and doors are easily built into brick walls. Dampness will, however, strike through the mortar joints, unless an air chamber is arranged between the brick and inside plaster, so that a well constructed brick wall either should be put on hollow tile, or the lath should be held away by vertical pieces of wood or metal, called furring strips.

Variety of Color

Brick today no longer means a bright red surface marked off with even rows of white pointing; there is as great a variety in the color of face bricks as in shingles. You can have a wall laid up in rose, in purple, in red-brown and green, in greens and browns, or in any special tone that you like. And the mortar can be made to match the brick or a variation of color can be gained through the pointing. We find as much variety in the texture of the brick as there is in the color and the laying of it. The rougher surfaces certainly carry a greater beauty today than the smooth, polished effects of which we used to be so proud.

(Continued on page 74)





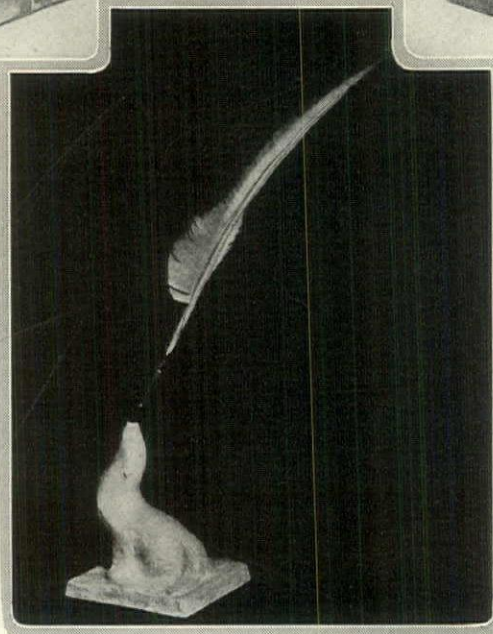
Mr. Held's strange creatures, guaranteed to be domesticated, appear in a composition which is durable and unbreakable and can be finished in any color. This Rocky Mountain goat serves as a book end. \$14 the pair



The fantail pigeon will proudly spread its wings either for a book end or a door stop. It would be quite at home in the country house. \$3 each



Lest you may mistake it, the canine which supports this row of weighty tomes is Mr. Held's conception of an English bulldog in repose. The price is \$5 for the pair. They are suitable for a man's room



So excellently trained is this seal that it never fails to balance the pen. Preferably for a man's desk. Finished in black or bronze-green. \$5



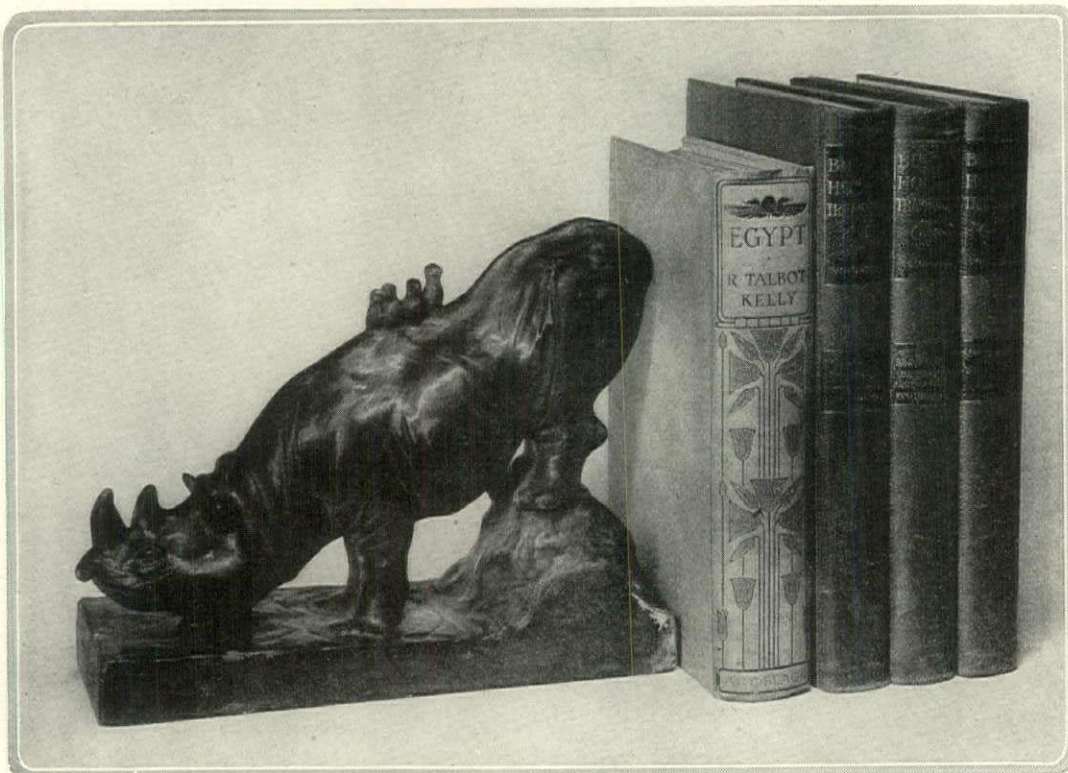
JOHN HELD, JR. CREATES A NEW MENAGERIE

Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, N. Y. C.



A sturdy polar bear makes an unusual and interesting door-stop. He stands about 12" long and 8" high, and his price is quite reasonable. \$6

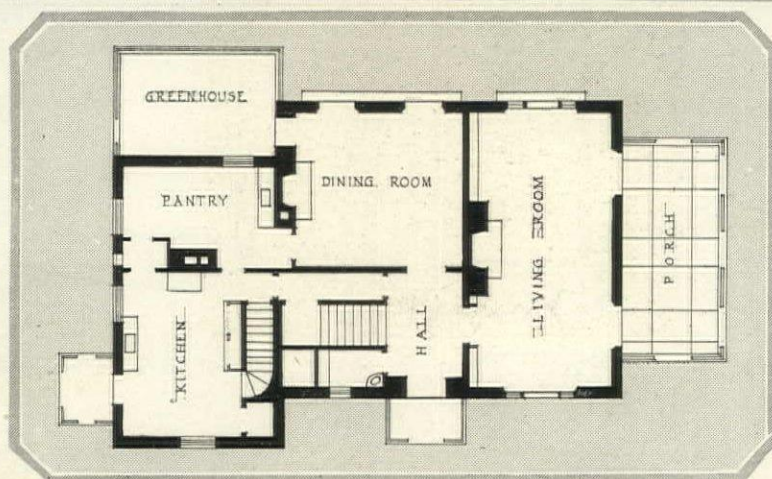
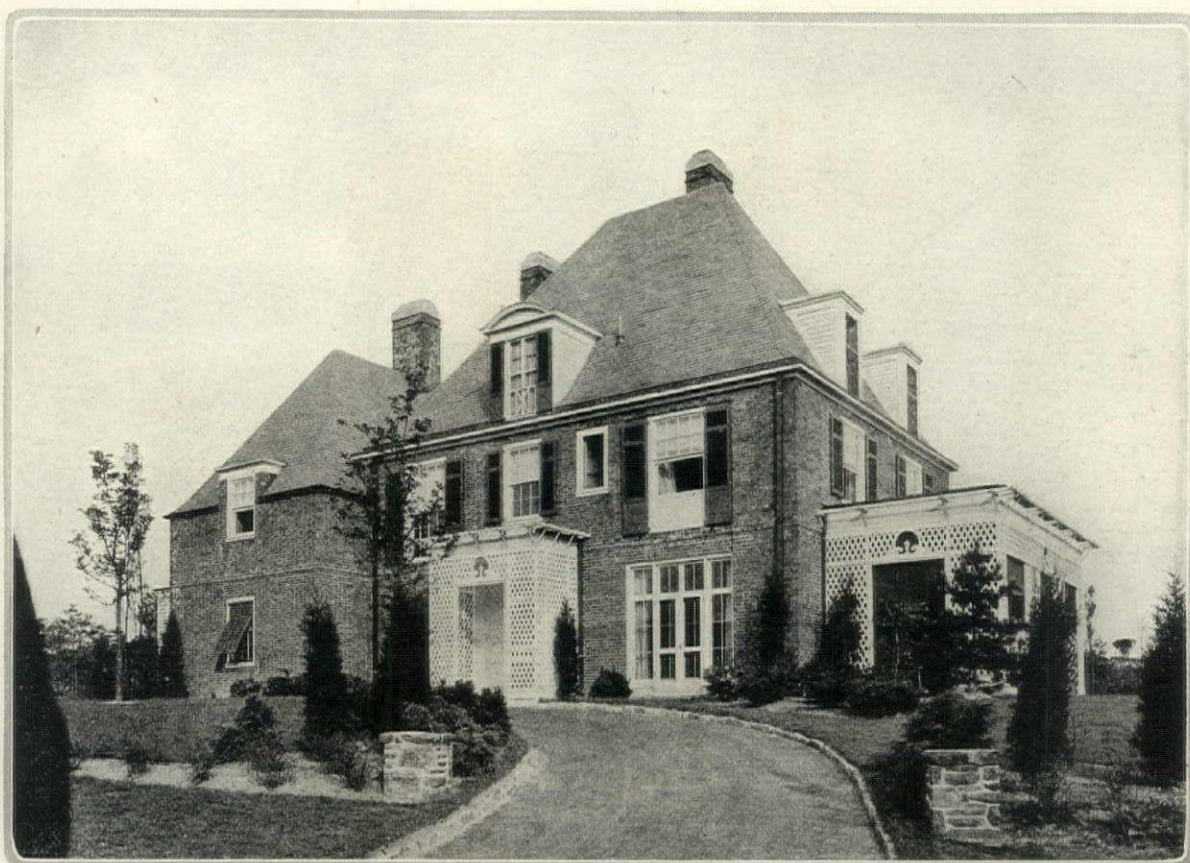
No one will doubt that this Indian rhinoceros could stop a door effectively. He is 12" long and would be attractive finished in black. \$10 each



The contentment of the four small birds perched on the back of this African rhinoceros assures his composure and service as a book end. \$20 the pair

A GROUP OF FIVE SMALL HOUSES

*In Brick, Shingle,
Stone and Stucco*



The downstairs rooms are placed naturally with regard for exposure and privacy of living. All service is in a separate wing terminating in a small greenhouse. The latticed porch is a concession to American customs. It will be noticed that the chimneys are on the inside of the house, an uncommon position

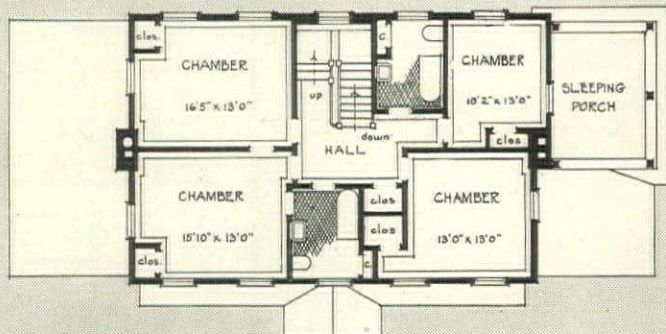
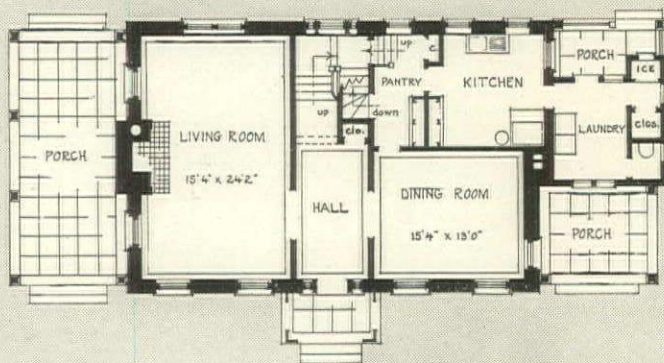


Two unusual features are the latticed porches, which serve as relief to the plain brick walls, and the treatment of the windows. High dormers break the roof. All windows on this side are French windows, with grills enclosing the lower part on the two upper floors

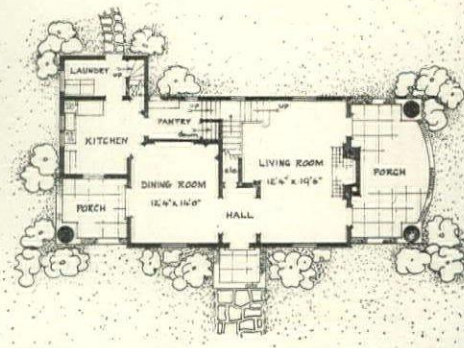
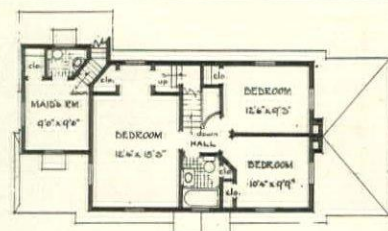


(Below) The first floor plan of the Carter home shows a simple, balanced arrangement of the rooms, with the service extending on to a convenient ell

(Left) The New England Colonial architecture, used by the home of E. Carter, Taunton, N. J., is direct, since easily built and comfortable live in



Porches at each end give the Carter plans a pleasing balance. On the second floor are three good bedrooms, two baths, a comfortable hall and ample closet space. On the third floor are a servant's room and bath. R. C. Hunter & Bro., architects



HOUSE FOR W. W. ROBERTS, ETC., WALLACE & WARNER, ARCHT'S.

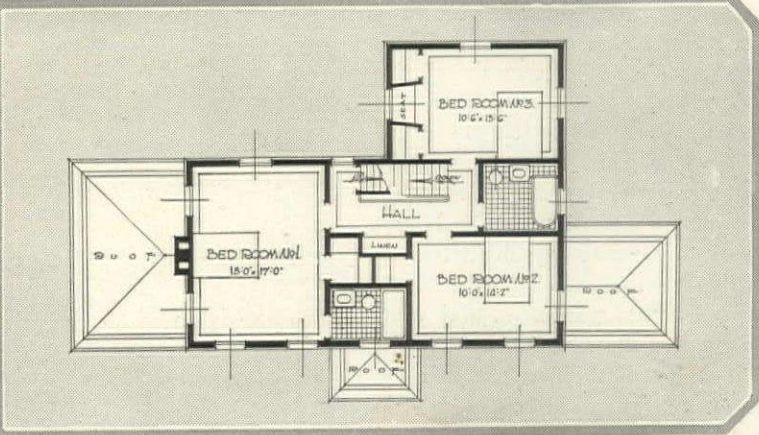
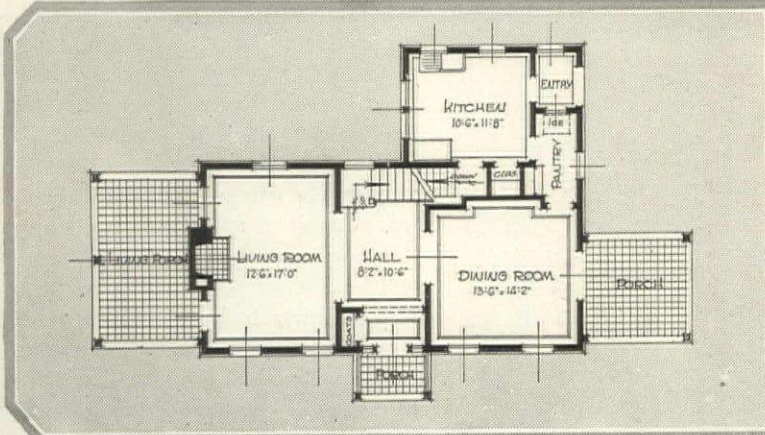
The home of W. W. Roberts, Lansdowne, Pa., is an adapted Dutch Colonial design. It is executed in clapboard, with a shingle roof. Shutters dark green, porch floors of cement. Wallace & Warner, architects.

The entrance hall serves as vestibule to both the living and dining rooms. A combination stairs rises from the living room and pantry. Service quarters are isolated. The bedrooms are adequate for a small family

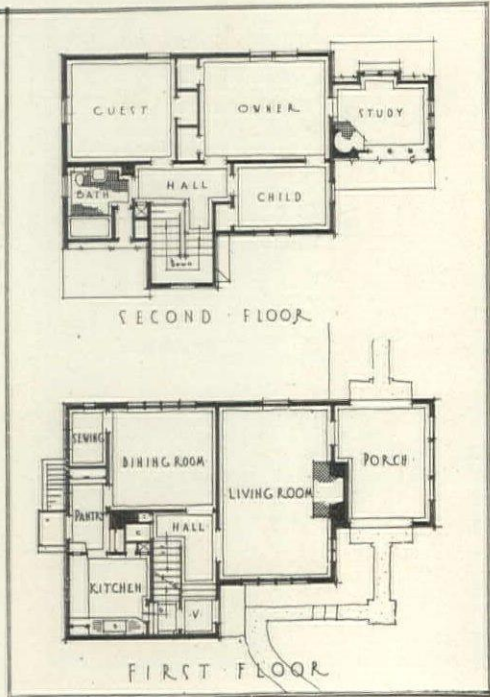


(Right) The home of W. G. Macdowell at Springfield, Pa., is in the Pennsylvania Colonial style, the first story being whitewashed stone, the second stucco

(Below) Two baths and three bedrooms are provided on the second floor. Hall and stairs room is economically handled. There is abundant light and ventilation



By placing the kitchen in a rear all the Colonial scheme of conveniently balanced rooms is preserved. Stairs placed at the rear of the hall save space. The living and dining room porches are pleasant adjuncts. Savery & Scheetz, architects



The English influence is shown in the home of R. E. Sterner, at Springfield, Pa. There is no direct connection between the living and dining rooms. The hall and dining room floors are of slate slabs

Warm yellowish gray walls and a roof of mottled slate give color to the Sterner residence. As the site is exposed, there is no back elevation, each side being well designed. W. F. Bennett, Jr., architect

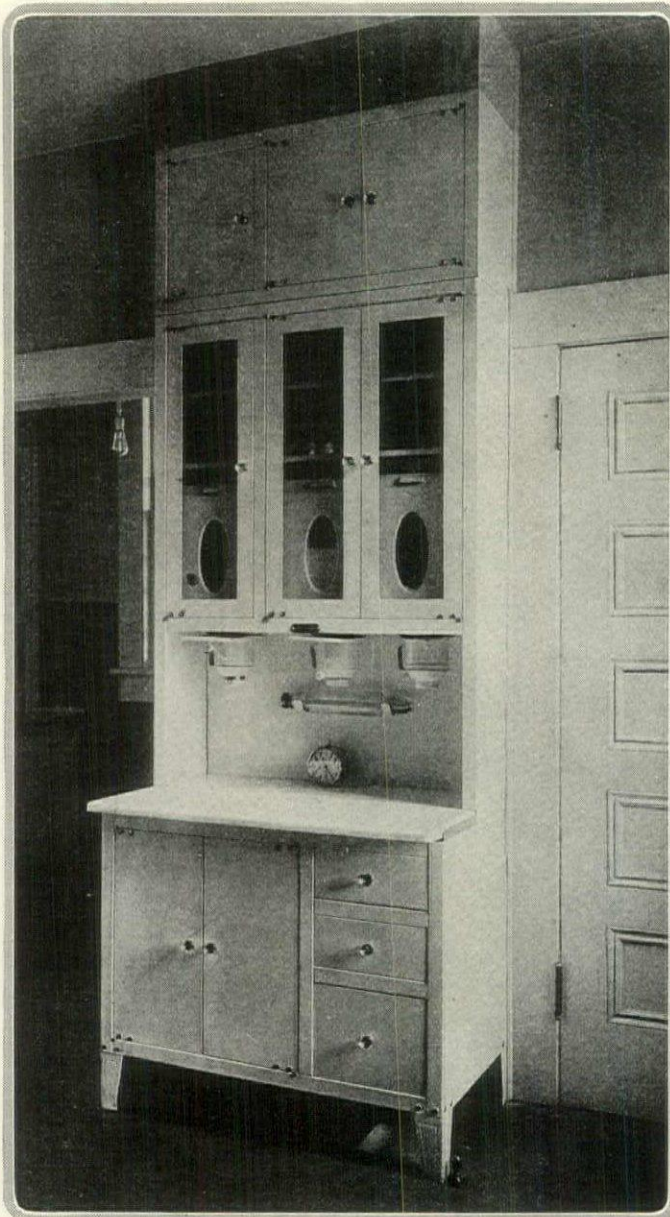
THE INDISPENSABLE KITCHEN CABINET

*Whether of Wood or Steel There Are Certain Requirements of Construction
That Purchasers Should Understand*

ETHEL R. PEYSER

FANCY a carpenter with his tools all over the room! Fancy a painter with one color here and another color there! Do you think we would have had a Michelangelo if he had been forced to get down from the scaffold every minute for a tool or a bit of clay? And yet women for the most part, women who need their energy for making the home a fit place to live in, still persist in scattering their tools about their kitchens and spreading foot mileage to vast extents, because they have not mobilized their tools.

To what can be accredited the woman's hatred of saving steps, even though she complains of fatigue and extra work? What can account for the woman's dislike of having her things handy? Is it money? No, because she often buys motors, dogs, jewels and garments in quantities far more than she needs. It is perhaps due to a past vastness of ignorance. But now when there are specialists descanting on the glories of saving steps, time and money there is little excuse. In this article one stumbling block will be removed and the kitchen can well transform itself into a room where the most methodical man can work and where any maid coming in for the first time will not have to use levers, telescopes, periscopes and what not to prepare the first meal. For the kitchen cabinet is the first plank in the platform of standardizing domestic work even as it is being standardized in the factory. This is the basic glory of the kitchen cabinet. Now, for the



more important details of its makeup.

These cabinets group in one place the necessary tools and materials for getting together the meals of the house. They hold the spices, flour, sugars, bottles, pots and pans, sometimes linens, ice and gas or electric stoves, packages of cereals, etc., and they are the table, the bread board, the flour board, the flour bin and dish rack all in one.

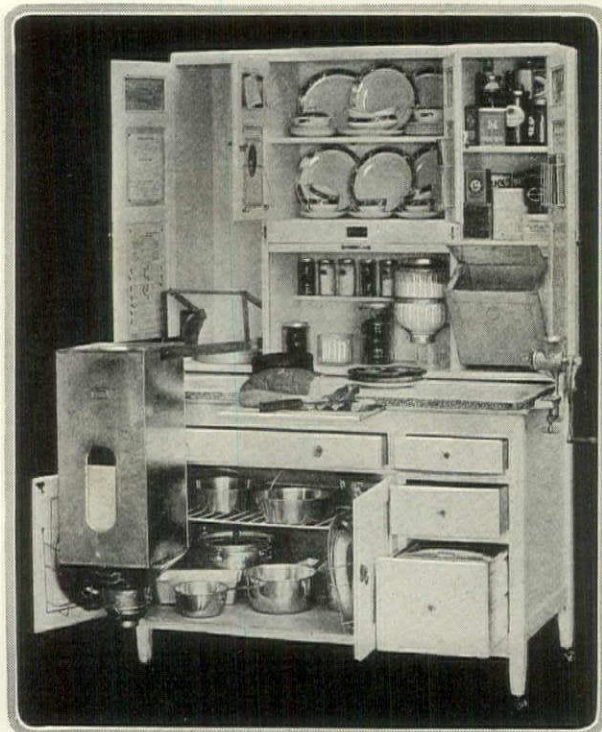
Here the woman can work where everything is within arm's reach; she can sit at her work and not fatigue herself. In short, she has a work bench at last and can feel as professional as the carpenter or the artist, and she must, if the kitchen is ever going to be as important in the life and best living of mankind as it deserves to be.

Built of steel entirely in some cases, all wood in others, and a combination of both in still others, they are comfortable and worth while in the best makes. Of course in this product, as in all others, one must go to the best manufacturers who know their business and take an interest beyond the sale.

When you buy a kitchen cabinet you must get the maximum comfort and utility. Go about and see which one you think will save you the most work.

The all-steel cabinet, of course, is less responsibility to keep free of vermin. The wood type is a little more care.

If your cabinet is to be of wood, see to it that it is ant proof (the castors as well), has all round corners, is varnish and finish steamproof, has locks that lock, doors that easily open, whether



Cabinets in units can be made to fit any size or shape of kitchen. This single dresser unit is compact type for a narrow space. Courtesy of Janes & Kirtland

(Left) Among the many advantages of this type is the accommodating flour bin that lets down from its place to be filled. Courtesy of the Sellers Kitchen Cabinet Co.

(Right) Innumerable devices for reducing kitchen work are found here, among them a movable pot shelf. Courtesy of the Hoosier Kitchen Cabinet Co.



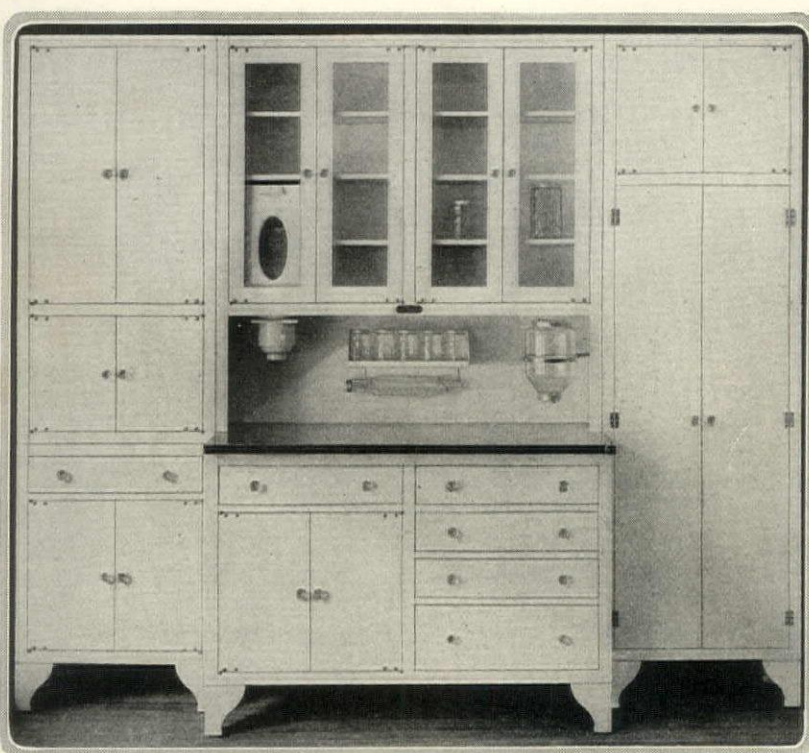
leaf is shut or both, whether in winter or summer, supplies a broad enough table to sit down and work comfortably, a table impervious to liquids, grease, heat, a sanitary glass drawer, dovetail wood joinings, rolling castors, everything easily withdrawn to clean, and non-warping, well-seasoned wood. The finish must be the best, whether enameled, painted or varnished.

In the cabinet of steel construction one must be sure that the enamel is on to stay; that the doors, drawers and locks are of the best construction, electrically welded. The doors, etc., must be made enough not to emit hollow sounds every time they are used. In the best type the doors do not dent or wobble but are double, about 7/16" thick, reinforced on the inside with heavy steel angles, making them solidity enthroned. The frames are rabbeted to receive doors and drawers, thus giving no overhang but making a flush surface. The doors in the steel cabinet are more comfortable to handle

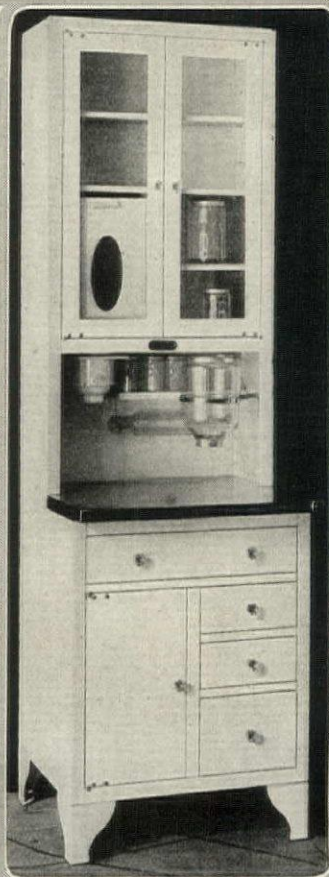
they are hung on concealed brass hinges, with bullet catches which enable the doors to open and shut absolutely independent of each other.

In both the steel and the wood cabinets the table tops are all of different material. The best steel type in our opinion uses nicked metal; the best wood cabinets use porcelain, iron, aluminum, vitreous steel, enamel, etc. Any of these tops are good and when in the standard makes you can be very sure that they have been well tried and not found wanting in any essential quality.

In general, then, the cabinet is a receptacle for the most used things in the kitchen; there-



Broom, linen and general utility closets flank this steel kitchen cabinet. All are raised 6" above the floor. Courtesy of Janes & Kirtland



Love in a cottage or two in a flat would be made quite happy with this compact steel cabinet. Courtesy of Janes & Kirtland

fore, is so much used itself that it cannot be too good and should be adapted to your special need.

If you are building a house and want to have your kitchen a real comfort, install a kitchen cabinet or go to the firm that, with its unit system, can make up a kitchen cabinet combining most of the best things you see in any. This is an expensive way but a miraculous joy. If you want a cabinet to be installed before the house is built it is a saving in wall tiling where the cabinet is placed, especially if the cabinet is made of steel.

There is one cabinet on the market that has an ice box in it, which when installed with the back toward the porch wall makes it possible for the ice to be put in from the porch and all packages delivered from the porch through its parcel-service shelf opening on the porch!

In this cabinet there is, too, room for a gas stove or electric plates, so that with it you have a complete, compact kitchen.

The unit systems in steel are most elastic, as they can be duplicated over the broadest and the narrowest, longest and shortest kitchens. Whole pantries can be equipped with them. Diet kitchens in the upper floors of large residences can also be equipped with these units so that any member of the family, nurse or valet, can prepare a little meal with everything comfortably housed in the pantry cabinet. They are one of those examples of household developments which are so rapidly coming to the front today and mean so much in convenience.

Each maker of kitchen cabinets has a specialty or two which he tells you makes for superiority. Each one is right, so you must
(Continued on page 84)



(Right) This type of little cabinet is ample for a small family—enough for a bride with or without a maid

(Left) Closed, this cabinet is sealed tight against dust and vermin. Courtesy of Sellers Kitchen Cabinet Co.



EDGING PLANTS FOR THE PERENNIAL BORDER

Constant Variety of Color and Form Can Be Maintained by Careful Selection of the Different Low Growing Types

H. STUART ORTLOFF

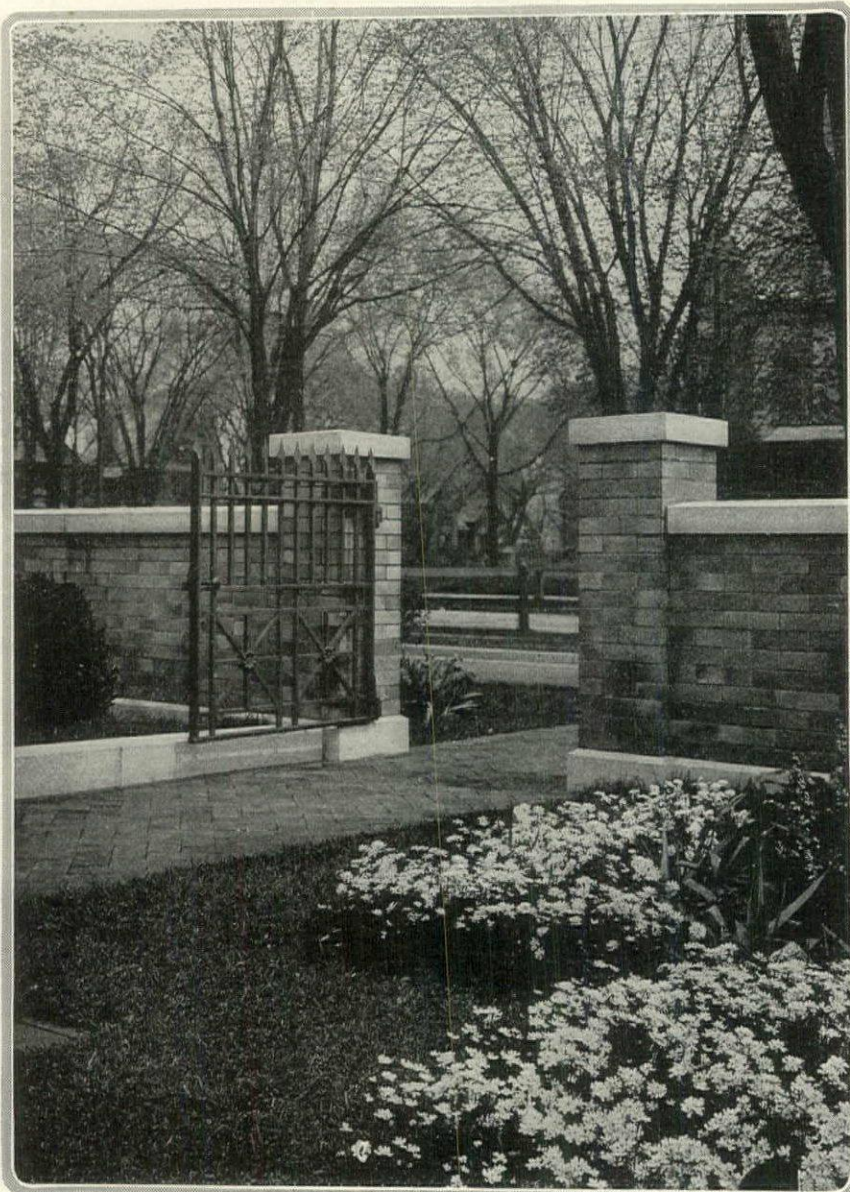
THE most effectual method of securing the best possible display of bloom in a garden bed or border, has long been to put the small plants in the foreground and grade up to the tall flowers in the background. There are many flowers which are low enough to be placed in the prominent and important position of edging plants, but one should always stop to consider other characteristics which are as important as the ultimate height.

The habit of the foliage—is it fine and delicate, or is it coarse? This is important in giving the plant its location in the garden. The coarse texture will look best at a point farthest from the eye, while the fine texture should be found near at hand where the eye can appreciate its delicacy.

The habit of the plant—is it stiff enough to maintain its own position, or does it have a tendency to flop over and sprawl along the ground? If it is floppy it will be apt to get in the way of the path, and we all know how unpleasant it is to walk between unkempt borders with the dew or rain on them. And it is impossible to plant anything else in front or alongside of the edging plants to bolster them up.

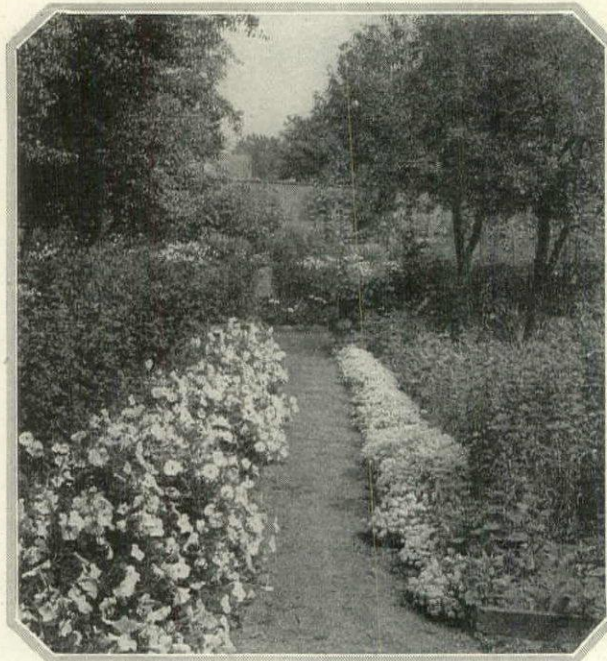
Is the foliage persistent, or will it lose its effectiveness after blooming, or when the hot summer sun beats down on it? Then, too, we are interested in the color of the blossom and the time of bloom, so that we can work it out in our scheme to the best advantage, assigning it a fitting place in the arrangement.

In planting edging plants it is difficult to lay down a hard and fast rule for their spacing, because the size of the plants varies and the ultimate growth is different. However, it is safe to say that from 4" to 6" is sufficient. In the case of a number of varieties, such as the Scotch pinks, it is possible to secure them in sturdy field-grown clumps, in which case it is necessary to allow at least 1' or 18" for each clump, according to size. There should be about 4" left between the adjoining edges of such clumps of plants to allow for their normal and unimpeded development.



Perennial candytuft deserves a wider popularity than it has as a dependable edging plant for borders

Golden Tuft, Alyssum saxatile compactum, gives a low, dense mass of yellow in two seasons of bloom



The arrangement is more a matter of individual choice. Long straight lines of plants will tend to increase the effect of perspective and so make the garden look longer, while "bosomed" groups, as the old gardener calls alternately spaced plants, are effective and color masses of good foliage and pleasing flowers. If edging plants which form close, dense mats of foliage are used, they can be planted over bulbs which will push up through them in the spring and give a very effective display against such a background before the flowers of the border have started to bloom. Such planting is entirely practical.

Many gardeners prefer to edge their bed with bricks set on edge and sunk until they are almost flush with the grass. Where this is done it is possible to plant many of the little rock plants which will overrun the rocks or bricks and will not creep out inconveniently into the path.

The following is a list of plants suitable for edgings. They have been selected from various sources with an eye to their suitable characteristics as to habit, form and color. The list is by no means complete but it offers a wide variety of choice of suitable members for most purposes:

Bugle Weed (*Ajuga reptans*)

The foliage of this plant forms dense mats of creeping leafy stems which make a fine ground cover. It has numerous small blue flowers on erect spikes from 6" to 12" high. Var. *rubra* has dark purplish leaves. Var. *variegata* has leaves splashed with creamy yellow but is not as good as the first two. Blooms in May and early June.

Golden Tuft (*Alyssum saxatile compactum*)

Dense masses of yellow flowers above a spreading mat of persistent silvery foliage. One of the best plants for edging. If the blossoms are nipped off after the first period of bloom they will bloom again in the fall. Plant about 5" apart. Blooms in April and May, and again in autumn if flower stalks are cut back. Propagate by seed or by division.



Graduated planting from low to high in the perennial border affords each group the desirable space for display of blooms

Rock Cress (*Arabis albida*)

Small loose clusters of fragrant white flowers which grow 6" to 8" high. The flower is a little coarse, but the foliage, which is persistent, and nearly evergreen, forms dense tufts and has a grayish appearance. Blooms in April and early May. Propagate by seed, cuttings and by division.

Christ (*Armeria maritima* var. *splendens*)

This little pink flower, which blooms in dense heads on naked stalks from 2" to 12" high, springs from a rosette of narrow evergreen leaves which grow close to the ground and have a very neat appearance. Blooms in late May and early June.

English Daisy (*Bellis perennis*)

An old favorite with its abundant crop of stiff, double, daisy-like flowers tipped with pink. Has good foliage which is persistent and clusters around the base of the plant. Blooms all summer. In winter it should have a slight protection. Propagate by seed sown in the spring



Rock cress, *Arabis albida*, blooms in April and May, forming dense tufts of fragrant white flowers with grayish foliage

or by root division in the fall.

Carpathian Harebell (*Campanula carpatica*)

This is the only one of the charming bluebells which can be used for effective edgings. It forms dense masses of delicate foliage from 6" to 12" high, and is covered with solitary purplish-blue flowers in July. There is a white variety which is also effective. Root division is the surest and most easy method of propagating, but seeds may be sown.

Snow-in-Summer (*Cerastium tomentosum*)

This is a very popular edging plant. The wonderful silver-gray foliage is effective even in winter, when there is little in the garden to charm. The single flowers are small, but in masses it gives a pleasing shoal of white which serves as a good foil for the other flowers in the border. Seeds or division are the means of propagating. It spreads rapidly and one is usually able

(Continued on page 68)

CHRYSANTHEMUMS FOR THE AUTUMN GARDEN

*Long After the Frosts Have Destroyed the Other Flowers, the Hardy 'Mums
Will Fill the Beds with a Wealth of Bloom*

CHARLES H. TOTTY

IN the minds of many of us the hardy chrysanthemum is simply the old-fashioned purple kind which it seems impossible to kill. We do not realize that the present-day types, while perhaps not so hardy, show a wonderful diversity of color that every garden enthusiast should know.

The little button or pompon 'mums which are grown extensively are perfectly hardy, and as a rule are the latest to bloom. So far along is their flowering season that in too many cases the early frosts have blackened the foliage and injured to some extent the perfect development of the flowers.

In New Jersey there are many wonderful gardens made almost entirely of the single 'mums. Some of the very finest types of singles have been raised by amateurs, notably Mr. Francis H. Bergen, of Summit, whose gardens in the fall are visited by hundreds of people. The old Indicum, which was the original type of the 'mum, was a small yellow variety, and the singles are somewhat of a reversion to it. Today, the beautiful and varied colors, size of the flowers and the unquestioned hardiness of

the varieties introduced during the past five years render them almost unapproachable for the hardy garden. So prolific are the singles that in the spring hundreds of young seedlings can be picked up around the parent plants in the garden, all of which are of different varieties, since 'mums do not come true from seed. People who have not seen varieties like Mrs. Ida Skiff or Mrs. Wm. Buckingham growing outdoors have no conception of the beauty of these singles at their best.

Early Flowering Sorts

There is another class of chrysanthemum about which there has been considerable talk during the last few years—the early flowering type. True, some of them are not entirely hardy, but they are useful because they come into flower the first of October and will give six weeks of continuous bloom in the garden. Some of these varieties can be disbudded and grown quite as large as some of the greenhouse types, if large flowers are desired. Personally, I prefer the graceful sprays which in the case of

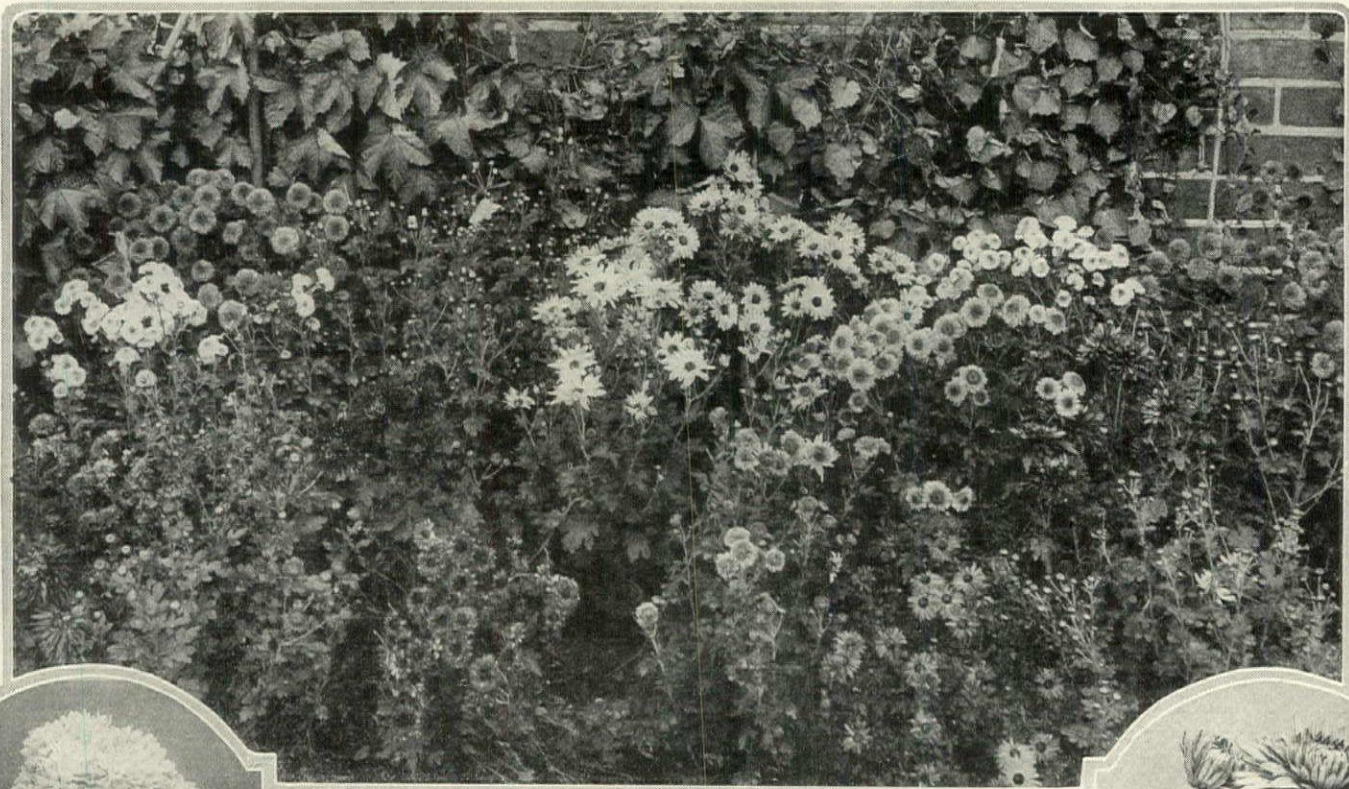
these varieties are most effective. Half a dozen very fine named sorts of the early flowering type are: A. Barhan and Firelight, both bronze; Chas. Jolly, pink; Cranfordia, yellow; Débutante, white; and Petit Louis, lavender.

Where plantings of this type are made they will die out in very severe winters, but the stock can be readily replaced if a few plants of each variety are set in a cold-frame, root cellar or some similar place where they will winter perfectly. In the spring the roots can be brought up, furnishing as many plants as may be desired.

The chrysanthemum is a lovable plant that amply repays one for all the time and care lavished upon it. Culturally speaking, it gives less trouble than any other flower. It is particular as to soil, blooming profusely in sand, clay or prairie loam, the latter being heavy black soil not found in the East.

When the spring growth is commencing the old plants the best thing to do is break up the clumps and replant the little shoots, unless one particularly desires large clumps. I hope

(Continued on page 94)



Through the glorious weeks of Indian Summer the hardy chrysanthemums spread their harmony of color across beds from which all other flowers have vanished. A wealth of different tones is theirs, all in perfect keeping with the bronze and gold of autumn

Lilian Doty is a large, tall-growing sort with pink petals that curve inward toward the center of the flower



Normandie is one of the early flowering chrysanthemums. Its blossoms are white, slightly tinted with pink

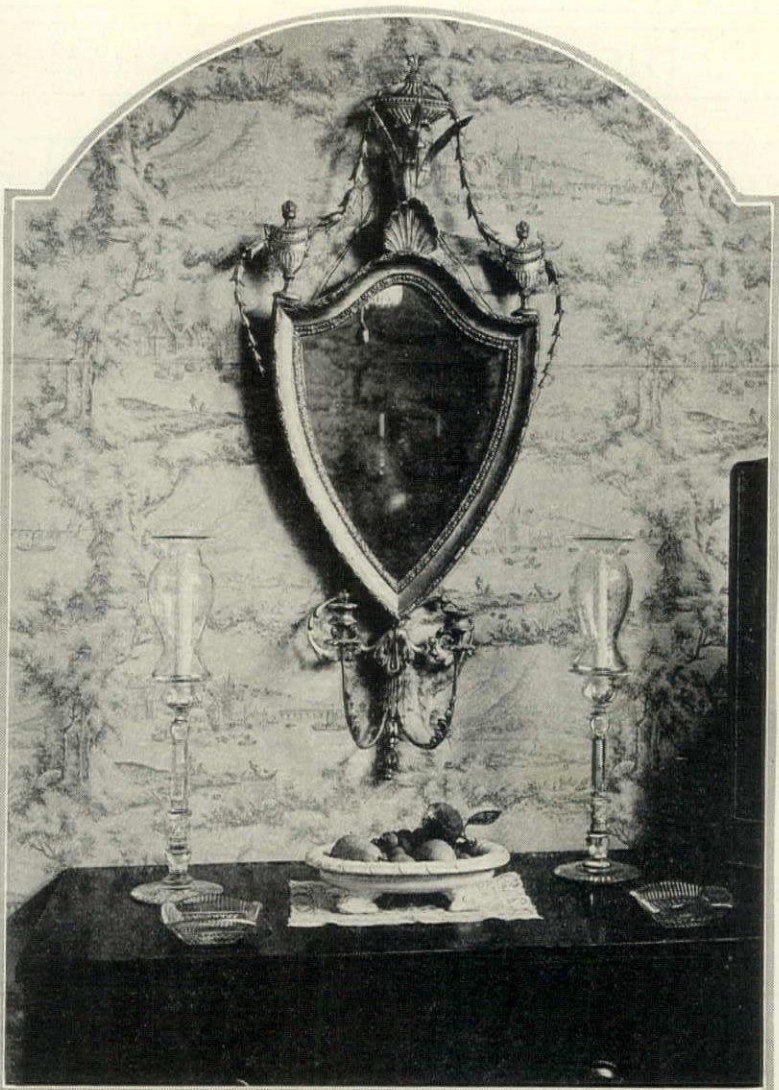
SEEN IN
THE SHOPS

And to be purchased through the
House & Garden Shopping Service, 19
West 44th Street, New York City



An attractive mirror for a
bedroom can be finished to
match any color scheme or
in plain dull gilt. It is 18"
in diameter and is priced
at \$15

Above in the center are
shown some unusual Co-
lonial glass candlesticks.
They are 24" high and \$35
each. The cream colored
Durant pottery dish is \$50

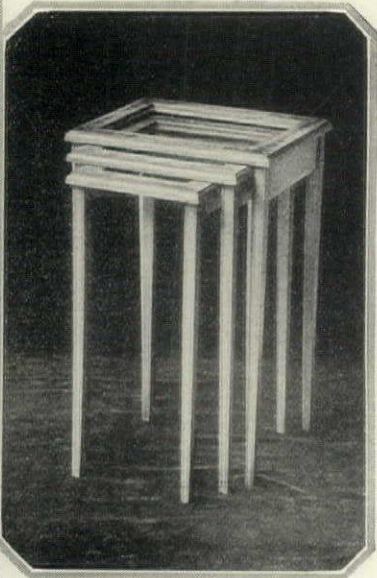


An amusing clock can be
decorated in accordance
with any color scheme or
finished in one tone. It is
23½" high and 12" wide.
The price is \$30

A reproduction of an
Italian XVIII Century
chair in walnut finish is
\$55. The little walnut
smoking table has a painted
glass top and costs \$45



The chair above is a repro-
duction of an old English
farm chair. It is rush
seated and comes in maple
for \$22. In mahogany, \$27



A nest of tables with glass
tops is painted to harmon-
ize with any color scheme.
The largest one is 22"
high. Its price is \$50

October

THE GARDENER'S CALENDAR

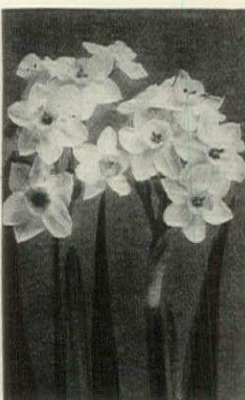
Tenth Month



Good-sized trees for transplanting should have their root balls enclosed in burlap



Burlap or some other rough cloth will avert danger from light frost



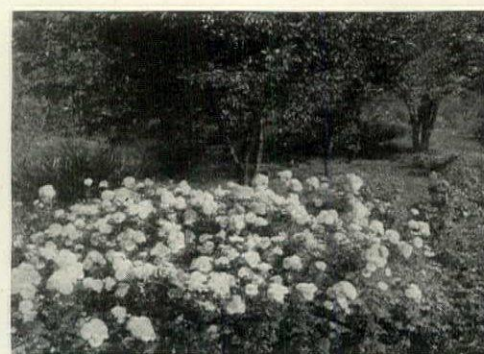
Plant plenty of narcissus bulbs this fall. There are many splendid varieties



The Poet's narcissus is one of the best for naturalizing. Bulbs planted this month will yield abundant bloom next spring



Root division and replanting of the perennials that have outgrown their sites is one of October's important garden activities



Hardy chrysanthemums deserve a leading place in the fall-blooming garden. Details about them are given in the article on page 62

SUNDAY

30. This is an excellent time to destroy any aphids which may be on the white pines and other evergreens. A thorough spraying with a strong tobacco and soap mixture will free the trees from this pest.

2. If you have heated frames of any kind, why not use them for the forcing of quick maturing vegetables such as radishes, spinach, beans, etc. They may be sown now, to yield crops during the winter months.

9. Celery must be kept hilled. Hold the stalks together tightly with the hand to prevent dirt from getting down into the heart. Keep hilling as they grow, since it is contact with the earth that gives celery flavor.

16. What about some bulbs for house forcing to bloom about Christmas time? Paper whites, Pott-baker tulips, narcissus and various other early forcing bulbs may be grown successfully in the house.

23. Shut off and drain all irrigating systems and other exposed plumbing pipes, and empty concrete pools, etc. All faucets should be left open to assure proper drainage of the piping. If they freeze they will burst.

MONDAY

31. Arrangements should be made to protect the roses, the best method being to do them up in straw overcoats. In addition to these, earth should be banked around the plants so as to throw the water away from them.

3. Don't fail to make arrangements to pick the fruit and store it properly. The best method is to wrap each fruit separately in tissue paper, storing them in boxes in a dark, cool place. Be careful that they are not bruised.

10. Cauliflower just starting to head up should be lifted very carefully and placed in frames where it will mature properly. The plants may also be planted in tubs and moved to a barn, garage or other frost-proof place.

17. Don't neglect seasonal sowing of the vegetable crops to be planted in the greenhouse. Lettuce, cauliflower, spinach, radishes and various other early forcing crops may be sown now, to yield crops during the winter months.

24. Start now to collect all the old leaves, bringing them to one point. Do not ever burn them, because when rotted, they are one of the best of all fertilizing materials. Store them in some obscure, sheltered corner.

TUESDAY

This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

4. Flower beds composed of tender plants can be made to last considerably longer by a slight covering to protect them from frost. An old sheet or blanket of any kind, with a few supports, may be used for this purpose.

11. All shallow rooting crops should be afforded the protection of a winter mulch of manure. This applies to strawberries, raspberries, blackberries, etc. With strawberries, manure should not touch the crown.

18. Stop feeding the chrysanthemums just as the buds show color. It is a good practice to shade the greenhouse slightly. This will give considerably longer petals and larger flowers.

25. Hydrangeas, bay trees and other decorative plants in tubs and boxes should be stored away for the winter. A good cellar which is not too warm and is fairly light makes a good storage place for this class of material.

WEDNESDAY

5. The first few days in the house are the critical period for indoor plants. Use great care in watering and keep the foliage sprayed or moistened. If the plant dries up too quickly, plunge the entire pot in a pail of water.

12. Why not have some fruit trees around your garden, preferably on the north side? Or perhaps you have room for a small orchard. This is the proper time to set the trees out, except the plums, cherries and other pit fruits.

19. Any changes in the flower borders should be made now as the buds show color. It is a good practice to shade the greenhouse slightly. This will give considerably longer petals and larger flowers.

26. Don't forget to plant a few of the more hardy types of narcissus in some secluded corner where they may go on naturalizing and spreading by themselves. In a few years enormous masses are possible from small plantings.

THURSDAY

6. In case of a severe frost being threatened, it is wise to cover the flowers of outdoor chrysanthemums with paper or other material at night. This will prevent their being damaged and add to their life.

13. This is an excellent time to put into execution any changes in your garden, such as sod borders, dwarf hedges, trellises for fruit plants, changes in watering systems, etc. A good map of the grounds will help.

20. Carrots, beets and other root crops should be gathered and after the tops are removed they can be stored in trenches out-of-doors, or in a cool cellar. If stored out-of-doors, they should be protected from the frost.

27. After the foliage falls all fruit trees and other deciduous trees subject to the attacks of scale should be sprayed with any of the soluble oil mixtures. Lilacs are especially susceptible to attacks of the scale pest.

FRIDAY

The sweet, calm sunshine of October now warms the low spot; upon its grassy mould the purple oak leaf falls; the birchen bough drops its bright spools like arrow-heads of gold. —Bryant.

7. Dig up and store all tender bulbous plants such as gladioli, dahlias, etc. These must be stored in sand or sawdust in boxes and kept in a cool cellar. Dryness of packing material and surrounding air is essential.

14. Start mulching rhododendrons with leaves or manure. This is not only for the purpose of protecting the roots, but it will also furnish the plants with considerable nourishment. In the spring the leaves may be dug under.

21. A few roots of parsley, planted in pots and placed on the kitchen window-sill, will keep any ordinary family supplied with an abundance of this valuable green for garnishing and other kitchen uses all winter.

28. Potatoes and other root crops stored in the cellar should be looked over occasionally to prevent damage by decay. Remove all decayed or soft, spongy tubers, because they are sure to infect other sound ones.

SATURDAY

1. Don't neglect to get hyacinths and other early flowering types of bulbous plants boxed up or planted in pots preparatory to forcing them in the greenhouse. They should be buried out-of-doors to facilitate rooting.

8. Hay thrown over tender garden crops such as eggplant, peppers, lettuce, will protect them from damage by light frosts. It must be removed during the day and applied only at night. Do not use enough to break them.

15. The plantings of new trees may be attended to at this time. With the dry summers which have prevailed for the small few years, fall plantings have given better results than where work of this sort was done in spring.

22. Don't neglect to mulch with manure or any loose material, all evergreens that have been transplanted during the current year. The first winter is the critical period with these trees, and they need care.

29. When husking corn any exceptionally fine ears should be set aside and saved for seed next year. The ears should be hung up in some dry place where the mice will not be able to reach them. Suspending by wire is good.



Late vegetables subject to frost injury can often be moved into cold-frames



Break off the tops of the root crops before storing in trench or cellar



Tomatoes picked green and put away in dry excelsior will ripen weeks later



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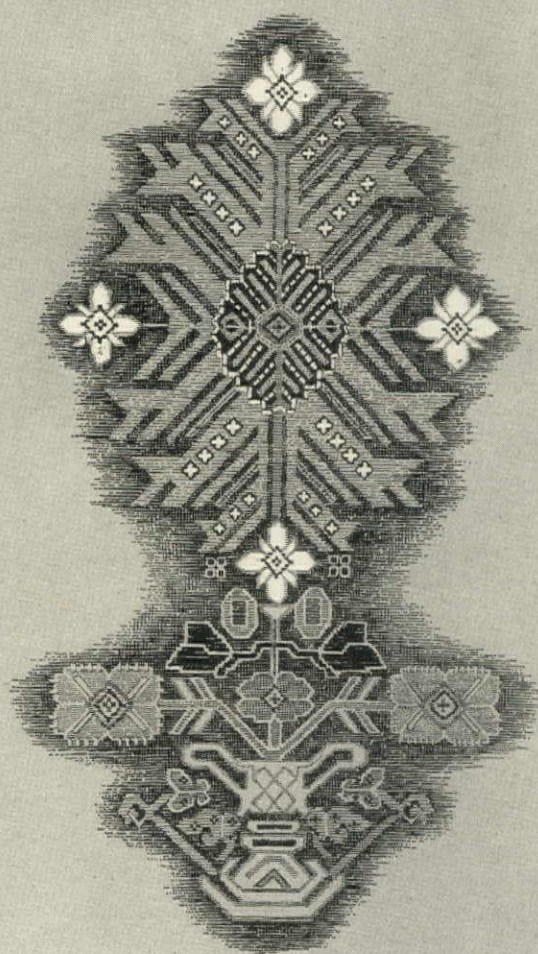
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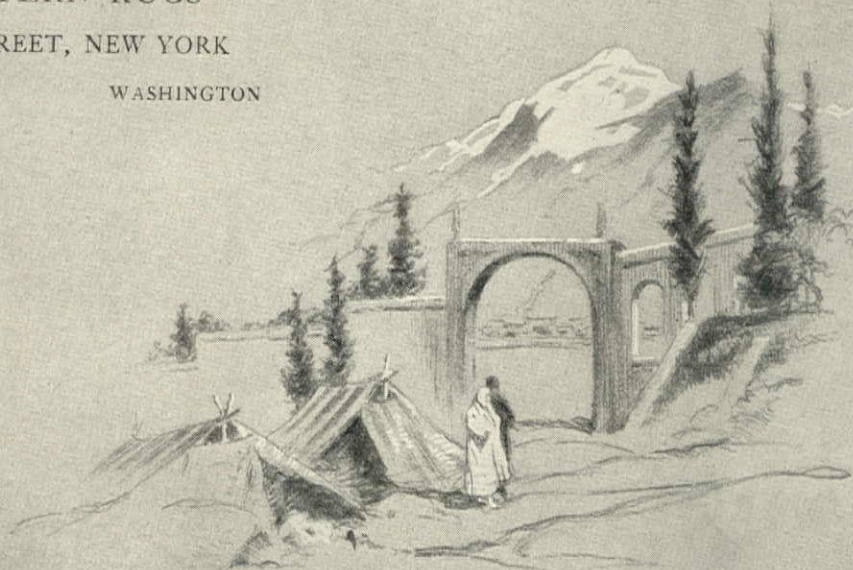
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MONARCH

METAL WEATHER STRIPS

Reviving The Lavabo

(Continued from page 42)

The symbolism suggests the possibility that this particular bit of sculpture (evidently brought from some other source) may at one time have served in some connection with the drawing of wine. At the bottom of the niche the stone is hollowed out into a basin, whence the water is carried away by a drain. The peculiarly crisp and minutely detailed carving of the frieze, and of the capitals above the fluted pilasters, is thoroughly characteristic of the early Renaissance both in design and execution.

Of an altogether different type is the Venetian Gothic lavabo of three decks carved in white Istrian stone, now preserved within the loggia of an 18th Century villa on the Brenta. Here the water was poured into the stone reservoir and drawn thence through faucets. The 16th Century (1520) Tuscan lavabo in a semi-circular niche, with coved scallop shell head and the basin and drain of vase form, presents a bolder and more coherent design.

The other Tuscan lavabo shown has long been disused, its decorative faucet removed, its place plastered over, and the basin filled level with cement, but the design is full of suggestion and the graceful treatment of the scallop shell in the coved top deserves examination.

The portable lavabo was made either

of metal or of pottery and hung on wall, or else consisted of a metal or tery reservoir and basin, contained setting of cabinet work, and stood on the floor, movable at will like any piece of wall furniture. There was end to the diversity of forms in which such portable or movable lavabos might occur, and no limit to the varieties of decoration that might be bestowed upon them. Some of the 17th and 18th Century Dutch, French, Spanish and Italian lavabos of pewter, faience, wrought copper, or brass are particularly gaging either for simple grace of form or for the excellence of the decorative craftsmanship they display. Not a few of them are still to be picked up in antique shops on both sides of the water.

The small portable lavabos scarcely be expected to fulfill more than a decorative function nowadays. They are usually too small to serve as water coolers, and it would be a foolish waste of time and labor to carry water to fill them for other purposes. With the older form of built-in lavabo, however, the case is quite different. Its decorative potentiality as an architectural feature is as great as it ever was, and modern plumbing attachments, if carefully made, as it once was, a really useful dining room accessory, either for cold water or a general supply, or both.

The Bold Colors of An Autumn Garden

(Continued from page 38)

perfect marvel at staking, and staking, which is a much neglected art, is peculiarly necessary to the success of the aster garden. Staking seems to me a painstaking process and is one that demands an intimate knowledge of plant forms. It is all the more pity, then, to see asters tied tightly to stakes and hopelessly strangled. In the matter of asters I saw the staking well done once on Long Island where the gardener had resorted quite simply to ordinary tomato plant hoops. The hoops, well hidden by the foliage, held the stems sturdily upright and yet they left the bushes free to express their own loose branching character.

I think I like the perennial asters best when they are intermingled with other flowers. I have seen the White Queen asters used in a white garden where they were luxuriously intermingled with anemones, phlox, boltonias, snapdragons, gladiolus and verbenas. I have seen the lilac-blue Climax, interspersed with buddleias, used as a background for lavender larkspurs and lavender scabiosa. And I have planted these same Climax asters with lemon marigolds and secured quite a delicate color effect. If grown well there is no aster quite so luxuriant as the low *Aster acris* that grows in big flat umbels and looks particularly well with sturdy, close-planted lavender stocks. The New England aster is such a common garden flower, not always pleasing in a garden of mixed colors, that I was astonished to find it once combined with carmine zinnias in a color effect altogether unique and Frenchy.

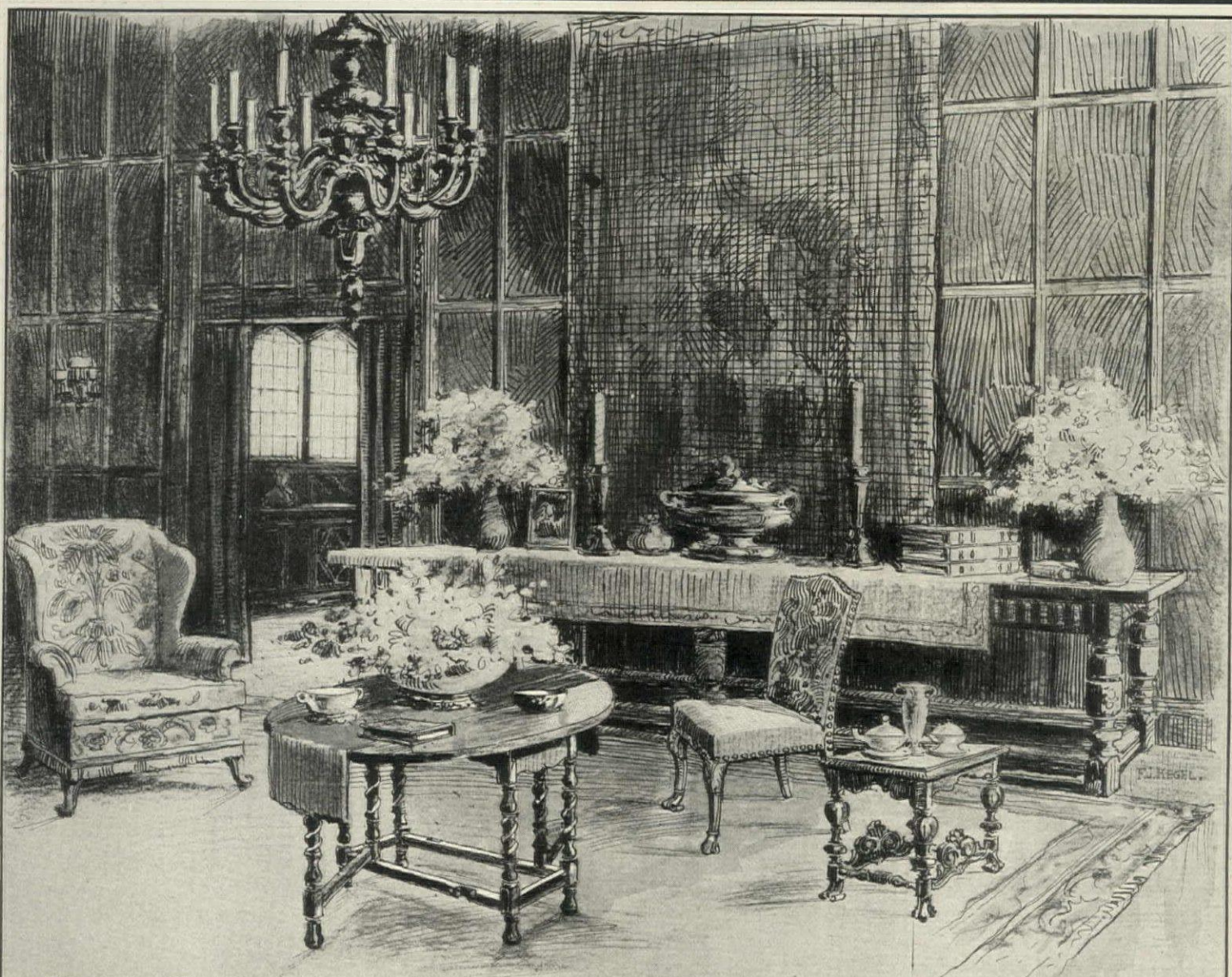
And, then, there are the chrysanthemums—glorious, showy chrysanthemums. The harvests are well-nigh in, the shrubs are fruiting, the foliage is turning when the chrysanthemums make the last great crescendo of the garden.

Chrysanthemums bloom so late that they are apt to look a little lonely in the garden where the other flowers are already cut down. For this reason I like a separate garden for them. This garden should, of course, be near the main garden so that it is easily reached in the autumn season, but just a little out of the way so that it can be easily

overlooked at other seasons of the year. Separate gardens for chrysanthemums have another use, for to show themselves off to advantage they should be able to develop into well-formed plants, and it is desirable to have a fine background for the flowers. They are especially effective against arborvitae or cedar.

When chrysanthemums are wanted in the all-year garden I often plant them in the foreground—in fact, right in the edging so that they will not be crowded too much by other plants. This keeps the foliage from becoming brown and injured, which often happens when they are interplanted with other flowers. However, such rules cannot be set, for one of the most beautiful effects I have ever seen was a garden where the chrysanthemums were planted at the very back. Had I not seen the garden at other seasons, I should have thought it especially designed for chrysanthemums, so lavish was the bloom around the garden. What really happened was that the plants, carefully up and out of view all summer, had been untied and had thrown themselves with full abandon across the border. This garden had only white chrysanthemums—silvery gray-white they seemed to me now in retrospect—and altogether charming. One color chrysanthemum gardens are rare and restrained but a choice. For little gardens it is often better to limit the color. I have planted a tiny square garden where the low chrysanthemums make a frame for the white ones in the center. I have kept them potted outside the garden and have set them in for late autumn effect. This is particularly favorable for small gardens, for then the chrysanthemums have taken up no room during the summer, their foliage and shrubs are much better than if they had been left in the tangle of the garden, where they can be set as thickly as needed.

But even a small garden can have a fuller range of chrysanthemum colors. Borders on either side of a narrow path can have a sequence of color; beginning with pink and white varieties, they merge into yellow, orange and red. In a large garden these color sequences can be elaborated to the Ninth degree.



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THOSE to whom Furniture means more than merely an article of utility, will find this establishment an inexhaustible source of inspiration in planning the furnishment of either an entire house or a single room, however simple or elaborate the requirements.

A stroll through these interesting Galleries will reveal countless suggestions not likely to be met with elsewhere. Here one may not only acquire Furniture and decorative accessories which will impart distinction to their surroundings, but may avail oneself of the practical knowledge of an organization which for half a century has proven itself qualified to render aid in the carrying out of any decorative scheme.

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Johnson's Enamel is easy to apply. It flows so perfectly that no laps remain—just a clear, grainless, porcelain-like surface which will stand repeated washings. Johnson's Enamel will not fade, chip, check, crack nor peel. Made in White, Ivory and French Gray.

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Johnson's Wood Dye is a liquid dye which penetrates the wood grain and gives a rich, natural-looking color. It is easy to apply and does not require the use of brushes or rollers. Johnson's Enamel is a high-quality enamel which gives a smooth, durable finish. It is available in three colors: White, Ivory, and French Gray. Johnson's Perfectone Undercoat is a two-part product which provides a strong foundation for the enamel. It is applied in two coats before the enamel is applied.

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If you wish a sample can of Johnson's Prepared Wax, enclose 10c.

Garden Rooms In City Houses

(Continued from page 27)

Iron furniture, bright yellow jars filled with more daisies and an awning of orange-red Venetian sail cloth flung over the whole changed what had been an uninspired red tin roof into a tiny garden gay with colorful flowers and restful with the green of climbing plants. The room behind it was in effect a garden room and was decorated accordingly. The walls were cool gray plaster and the furniture wrought iron with here and there a piece of rattan. The hangings of prim glazed chintz the color of Lombardy poplars combined well with the green flowered chintz on a small settee. On one side was a fountain banked with growing plants and the walls wrought-iron brackets held masses of ivy. On entering one was immediately conscious of the tiny garden seen through the open French door. The room at once became part of the general scheme to merge the garden with the house and was a successful example of what can be done in the city rooms of this kind whose reasons for existence lie in the life of the suburban garden beyond.

Framing the Landscape Picture

(Continued from page 24)

trusted foreground of a prospect full of the softer forms of living nature.

In the composition of a landscape the importance of bringing geometrical forms into relation with natural forms cannot be over-emphasized. Apart from purely esthetic considerations there are certain sentimental reasons for bringing some form of architecture into a landscape. A prospect of nature in which there is no evidence of man's handiwork may be profoundly impressive and sublime, but it is also unfriendly. For we are naturally gregarious, and few of us could bear to live perpetually surrounded by a landscape even apparently, though not actually, empty of man and his works. A house, a wall, a broken column, serve to give the landscape an inhabited appearance, while evidences of deliberate formal planting in the foreground are enough to endow the landscape with humanity.

Esthetically the contrast of a geometrical foreground with a background of natural forms is useful, inasmuch as it can be made to bring out and emphasize the main lines or to correct some too prominent feature of the picture. The rigid perpendicular lines of a wall or a pillar help out the similar but more confused lines of the farther trees. Or, again, an architectural upright in the foreground may be used to correct a too great tendency to the horizontal in the distant landscape. The level lines of a terrace wall may be used in an exactly similar fashion to emphasize or correct other natural lines beyond. Formal planting in the foreground may help to create an illusion of great space and distance or else to give a sense of enclosure; the character of the landscape beyond the garden will determine which.

Care should be taken, when placing the architectural foreground, to see that

the whole picture should be seen from a point at which all its component parts in background and foreground stand due scale and proportion to one another. The architectural foreground will its effect if seen from too near or too away. It will be well, therefore, to make sure that the picture is seen directly by placing a seat at the viewpoint, or by making it in some impossible or difficult for people to at it from any point that brings and far into wrong relation. To do will not always be possible. In cases, indeed, the creator of the composition will have to leave it to people's esthetic sense to find exactly the point from which the picture is to be looked at.

The ways in which a distant prospect may be broken up so as to form a studied composition are worth attention when we are considering the question of windows and doorways as a foreground. The Japanese, for example, make great use of trellis as a foreground to a view. The landscape is thus made to appear in relation to a series of purely geometrical forms, to the improvement of the picture as a posed work of art. Much of the felicitous relation of geometrical to natural forms is achieved in window frames, sometimes, as in the case of a leaded window, extremely small.

Of recent times large plate glass windows have been used by people to imagine that a view is better when it is entirely uninterrupted by the interposition of a foreground. This is a mistake of the matter. The geometrical foreground provided by a window divided up into panes in almost all cases very much improves the pictorial quality of the landscape as a work of art.

Edging Plants for the Perennial Border

(Continued from page 61)

to get good clumps or pot grown plants at the nursery. Blooms in May and June.

Scotch or Grass Pinks (*Dianthus plumarius*)

Still another of the valuable gray-green foliage plants having a good persistent foliage which is interesting even in winter. From late May until July they are covered with a multitude of spicy scented blooms in various colors. These plants grow rapidly and should be divided about every three years. They can be raised from seed, although one is not so sure of the variety and color as when they are bought in field grown or pot grown clumps. Carmen is the best light pink. Napoleon III is a fine blood crimson which blooms until late in October. Her Majesty is a double white one of great beauty.

Variegated Day Lily (*Funkia undulata* var. *variegata*)

All of the Funkias are a little coarse

for the garden edge, but this is the best. It serves its purpose best at corners or at terminal points such as the entrance and exits of a garden for it is large enough and strong enough to mark such places. Its slender green leaf marked with stripes of white. Later in the season it has a long flower stalk strung with like flowers of a shade of lavender is a rapid grower and should be frequently divided. It is an excellent edging plant for shrubs or for perennials, such as peonies, which not hide their feet with good foliage at all times. Blooms in July and August.

Avens (*Geum Heldrichii*)

A sun and moisture-loving plant which grows much after the fashion of the dandelion, with thick tufted green foliage above which appear orange colored flowers in May until August. It is to be had

(Continued on page 70)

GOODYEAR

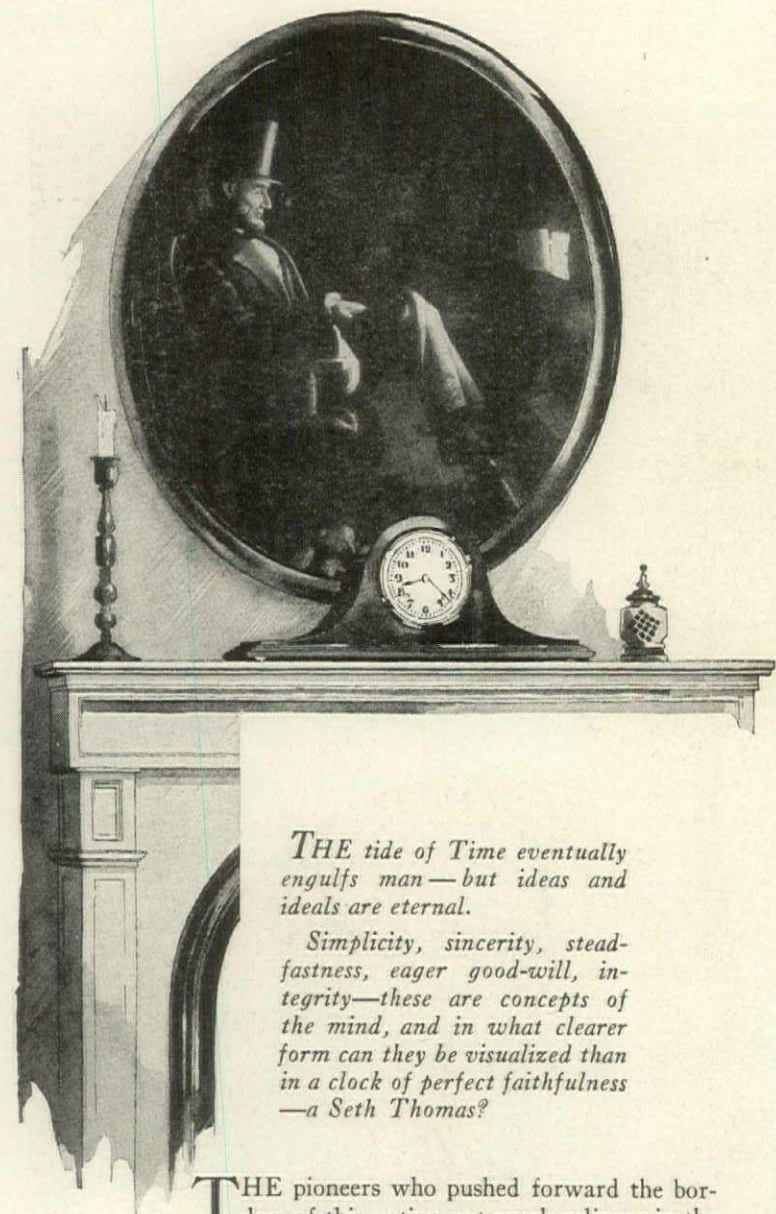


An actual photograph of an improved rural road in Illinois, where, as in other parts of the country, "more people ride on Goodyear Tires than on any other kind"

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MORE people ride on Goodyear Tires than on any other kind. Have you ever asked yourself why? Could there be any other reason than the conspicuously good service that Goodyear Tires give? Today, Goodyear Tires are better tires than they have ever been. They are larger, stronger, heavier, more durable. They contain more material. They last longer, and cost less per mile to use. Whether you drive a large car or a small one, you should use Goodyear Tires. More people ride on Goodyear Tires than on any other kind.

AN IDEAL that will never perish



THE tide of Time eventually engulfs man—but ideas and ideals are eternal.

Simplicity, sincerity, steadfastness, eager good-will, integrity—these are concepts of the mind, and in what clearer form can they be visualized than in a clock of perfect faithfulness—a Seth Thomas?

THE pioneers who pushed forward the borders of this nation put much reliance in the plain virtues. The grandfathers of many of us listened to the voice of some old Seth Thomas that in measured rhythm preached—"Sure-and-Steady, lad. Haste makes Waste. Be careful. Keep at it."

The first Seth Thomas sounded its first tick just before the close of the war of 1812. Seth Thomas pendulums swung in unison with the tread of Zachary Taylor's troops marching against Palo Alto in '46. Their hands applauded Commodore Perry's treaty with Japan in '54. With mournful faces they kept watch over the martyred Lincoln in '65.

Pomp and circumstances have marched by them for 108 years. The tread of millions of feet of common clay, bent on humble things, have kept consonance with their steady tick-tock.

Beneath the satin finished mahogany, behind the genteel dial of the modern Seth Thomas lives that ideal of service—the thing that never dies.

SETH THOMAS CLOCK COMPANY

Edging Plants for the Perennial Border

(Continued from page 68)

number of colors, and can be propagated by seed or by division.

Creeping Baby's Breath (*Gypsophila repens*)

Although this is a favorite of the rock garden it can be readily adapted to the front row of the perennial garden, for its long, graceful, creeping stems, which are covered with a profusion of small rose pink flowerets, rise only to a height of about 6", and do not have too great a tendency to creep out of bounds. Blooms in June and July.

Hardy Candytuft (*Iberis sempervirens*)

Long a well known annual plant, but the perennial variety has not been used so much. It is a very satisfactory plant, both from the point of view of flowers and of persistent foliage which is practically evergreen. Just after the creeping phlox has stopped blooming this sturdy plant delights with a mass of brilliant white blossoms. It is a good spreading plant and can be propagated either by seeds or division.

Crested Dwarf Iris (*Iris cristata*)

All of the iris make good edging plants, for they have such stiff, up-standing leaves, but it is essential that the plants behind them be tall enough to show over the top. For this reason the dwarf iris is best suited to the front of the border. *Cristata* grows about 5' high and has a profusion of light blue flowers from early April until mid-May. The best time to plant this iris is just when the growth begins. It can be propagated by division after it has bloomed.

Dwarf Iris (*Iris pumila*)

This iris is more dwarf than the others. It grows from 6" to 9" tall and so serves the purpose of an edging plant, for the smaller plants behind it can be better seen. It has flowers with violet and blue petals and blooms in April and May. It is fine for a permanent edge. It spreads rapidly and should be divided about every two or three years.

Forget-me-not (*Myosotis palustris*)

Always popular with its dainty blue flowers in great profusion, and its fast spreading mats of thick, green leaves. This plant grows about 6" high and is covered practically all summer with blooms. It does best in a half shady, moist place, but will thrive in full sun. The best way to propagate is by division, although seeds or cuttings will serve.

Evening Primrose (*Oenothera missouriensis*)

One of the few really good yellow flowers for the front line of the border. The brilliant yellow and fragrant flowers are charming in the early evening when they open in full.

It grows from 6" to 12" high, although it prefers a half shady place it will grow in full sun. The best way to propagate it is by cuttings or division. Blooms from June to early August.

Creeping Phlox (*Phlox subulata*)

This is used a great deal as edging, but the magenta shade is not as effective as the lavender and white colors. One of the reasons for its not being one of the best edging plants is that after it has bloomed its foliage does not prove very effective as a border planting. It is, in fact, a rock plant and should be valued for that use. Blooms from early April to mid-May.

Leadwort (*Plumbago larpetae*)

This dwarf tufted plant with masses of cobalt blue flowers at the ends of wiry stems about 1' high makes a fine edging. It is wonderful for color masses in the fall when many of the summer flowering plants are beginning to fade. It needs a slight winter protection in the North. Propagate by seed or by division.

London Pride (*Saxifraga umbrosa*)

An interesting plant which grows from 6" to 12" high and has a pleasing pink blossom in July.

Woundwort (*Stachys lanata*)

Another plant with gray-green foliage. This foliage is almost woolly white and grows about 6" high. It will grow without much attention and will withstand drought.

Tunica (*Tunica saxifraga*)

This plant has a very neat and trim spreading tuft of foliage from which spring small pink or purplish flowers in great profusion on wiry stems from 6" to 10" high. It may be propagated by seed or by division. Blooms from late June through August.

Rock Speedwell (*Veronica rupestris*)

An abundance of small deep purple flowers in dense spikes 4" to 5" high is the most valuable part of this plant, although the foliage is in the form of a close, neat mat which is always a good adjunct to an edging plant. Propagate either by seed or division. Blooms in May and June.

Tufted Pansy (*Viola cornuta*)

Such a popular flower as the pansy has been long lamented by many because its period of bloom was so short. The perennial variety has a much longer period of bloom, and if it is cut back after its first season of flowering and then heavily manured and watered occasionally it will give a second crop of flowers in September. Sow seeds in August for early bloom in the next summer. Winter protection in the North is necessary. Pot grown or field grown clumps may be secured.

English Ivy as a House Plant

(Continued from page 48)

While it may be possible to purchase, the angles can be cut with a knife, and a suitable trellis, it is not usually easy to find one small enough, for most trellises are made for outdoor use. But it is very easy for a handy-man to make a trellis from his own designs. Some people, with a natural sense of proportion, will make an attractive trellis without any preliminary drawing, without much thought or calculation.

The trellises shown here are home-made, "whittled" from stock at hand. In fact, the strips were made by cutting from an ordinary 7/8" pine board. With a splitting saw the strips were made about 3/8" square or 3/8" x 1/2", then smoothed with a plane.

The square or diamond shape of the cross pieces is easily made if one has a mitre-box which facilitates cutting accurately to forty-five degrees. If not,

the angles can be cut with a knife, and with a little "cut-and-try" the four pieces will fit reasonably well. The pieces should be glued together and then nailed with small wire nails for the glue might not hold because of the possible dampness.

In making simple shapes, such as the "ladder" trellis, the short strips are simply nailed in place after locating them by moving about on the vertical or long pieces. But to use a square or diamond it is easier to put the square together separately before locating it on the verticals. When combining a square and "herring-bone" pieces, locate the square first and then place the short pieces so that they will look well.

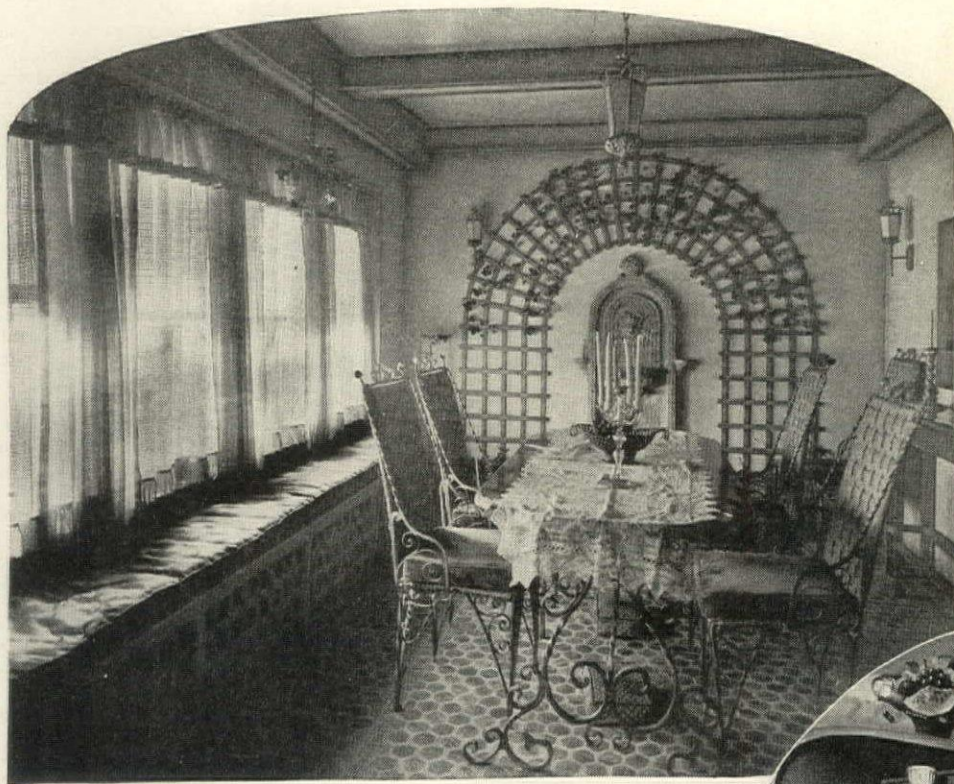
After the trellis is put together, it should be painted or stained to suit the

(Continued on page 72)

MISS MAE MURRAY

Uses Quaker Tuscan Net Curtains

In Her Italian Breakfast Room At The Hotel Des Artistes



MISS MAE MURRAY—perhaps the most artistic of America's motion picture stars—has given her breakfast room in the Hotel Des Artistes the antique Italian treatment so smart just now in beautiful American homes.

Miss Murray has found that the ideal window curtaining for this room is Quaker Tuscan net—a coarse mesh net with an unobtrusive figure, showing the influence of Italian art in window decoration.

Two walls of the room, showing different views of the curtains, are illustrated on this page. Because of the sunlight in the room, the figure in the net—as it should in every smart net curtain—practically disappears.

Miss Murray's decorator made these curtains under the star's personal supervision, and she has kindly consented to furnish us with exact directions for making them. They are extremely simple, and we shall be glad to forward a copy of the directions to any woman who is interested. Write to



QUAKER LACE COMPANY

Mills, Philadelphia - - Wholesale Salesrooms, 890 Broadway, New York

English Ivy as a House Plant

(Continued from page 70)

fancy of the maker. A dark brown goes well with the green and does not detract from the green ivy during the period that the trellis is but partly covered. Very satisfactory results may be had from wood dye and flat varnish, especially if soft wood is used. If of harder wood, such as oak or gum wood, shellac, followed by flat varnish will give a beautiful effect without rubbing. It

will be reasonably durable and satisfactory, although most flat varnishes not stand exposure to water with turning white.

Various oil stains, wood fillers, or varnish stains may be used; in fact, doesn't like to buy materials for such small job, so that there is a great temptation to make the best of what is hand.

Collecting Salt Glaze Ware

(Continued from page 31)

the body answers as a receptacle for the beverage."

Besides the Fulham and Nottingham salt glazes there were the coarser, less carefully finished wares produced at Bampton, Chesterfield and Swinton in the 18th Century.

We are now come to the second great class—that of the Staffordshire potters, a highly fired ware which is translucent in its thinner surfaces. White salt glaze wares were also made to a limited extent at Leeds, Liverpool, Jackfield and elsewhere. The Staffordshire salt glaze is very hard. According to Sir A. H. Church, the Staffordshire salt glazes may be divided into four periods: (1) Before 1720, impressed or applied ornament on thrown or turned pieces; (2) 1720-1740, flint added to the body clay, producing fine and sharp work in drab or white; (3) 1740-1760, colored enamels employed for surface decorations; (4) basket and pierced work prevailing. The ware of the first period was drab or white, that of the second white.

In his "History of the Staffordshire Potteries" Simeon Shaw is of the opinion that the Staffordshire salt glazes were made of brick earth mixed with sand, then can marl and fine sand, later of gray coal measure's clay and fine sand and finally (from about 1720) of gray clay with ground flint.

We may consider the fine period of Staffordshire salt glaze ware to extend from 1720 to 1740. Astbury did much in the early years of salt glazes to advance the qualities of the ware, as likewise did the two Ralph Woods and Aaron Wood, who cut molds before Ralph Daniel of Cambridge introduced plaster of Paris molds (1743-1750), whereafter the salt glaze pieces deteriorated. Josiah Wedgwood also potted salt glaze wares during his time at the Ivy House or at the Brick House works in Burslem. Teapots in salt glaze ware bearing Wedgwood's name have been preserved in English collections.

The First Color

Blue was the first color introduced in salt glaze ware. One of the earliest examples of this sort is the Portobello (Admiral Vernon) teapot by Astbury, circa 1740. Polychrome decoration soon followed and, as has already been noted, enamel colors were applied some time after 1751. These enameled salt glaze pieces exhibited the influence of Chinese design.

The very rare Staffordshire salt glaze figurines followed the development of other specimens of salt glaze, from the white grounds to the enameled colored pieces. A little figure of a Turk sold at Christie's just before the war for over thirty-five pounds, while the figure of a "Man on Horseback" brought over ninety-six the year after.

The English potters required a very high temperature (about 2190°) for salt glaze, a temperature that would cause most English earthenware clays to soften in the kiln. But the clays composing the stonewares were of a sort to resist this softening. These clays contained a large amount of silica. Toward the end

of the process of firing salt was thrown into the kiln. The vapor, produced by the volatilization of this salt at the high temperature, united chemically with silica of the body clay, forming a glaze of sodiac silicate over the surface of the fired ware. As this chemical action was coincident with the final firing, the glaze was actually incorporated with the body of the ware. This salt glazing produced a surface having innumerable tiny pits (much like those on the surface of an orange), which is one of the characteristics of the ware. Salt glazing had the advantage over the earlier glazing process in that it produced a much whiter surface.

Lambeth Ware

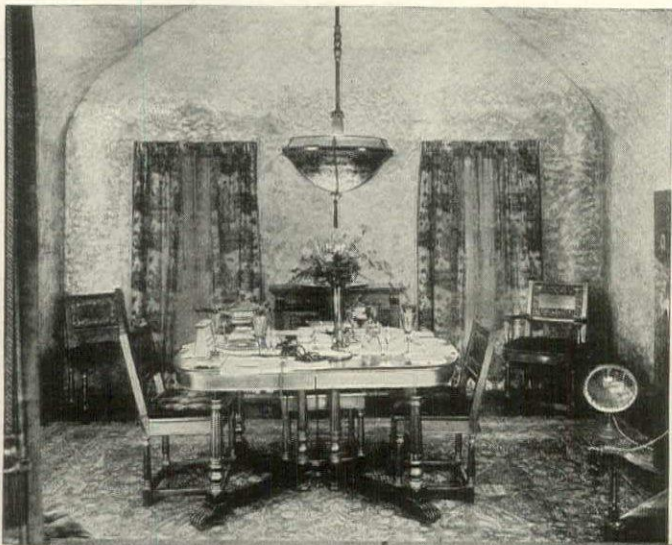
In passing one may make mention of the third and last division of English salt glaze wares—the modern brown ware of Lambeth. This was first produced about 1751, with buff or yellow lower portions. Lambeth stoneware jars were popular in the beginning of the 19th Century and by 1820 several Lambeth potters were producing ink bottles, beer bottles, hunting jugs, pickle jars and like mundane bits. John Doulton established a pottery in Lambeth in 1815 and the celebrated Doulton ware came to be the outcome of this experiment. Doulton ware combines several processes. Panels of scratched-in decoration are covered with salt glaze; colored enamel bands heighten the effect and relief and bossed work are added.

Of the salt glazed stoneware made in America, the earliest products may be dated to the first quarter of the 18th Century. These old pieces were utilitarian in character and rarely were ornamented with other than a dash of blue now and then, with a bit of incised pattern. In 1735 John Remmey, a German potter, established a salt glaze stoneware factory near the old City Hall; a map of New York City in 1742 shows this pottery still in existence. Indeed, the pottery works of Remmey & Crolus were running until 1820. As early as January 25, 1792, the *New Jersey Journal* published in Elizabethtown, contained this advertisement inserted by the Pennsylvania Society for the Encouragement of Manufactures and Useful Arts:

"To such person as shall exhibit the best specimen of Earthenware or Pottery, approaching nearest to Queensware (Josiah Wedgwood's English production) or the Nottingham or Delft ware of the marketable value of fifty dollars—a plate of the value of fifty dollars or an equivalent in money.

"To such persons as shall exhibit the best specimens of Stoneware or that kind of Earthenware which is glazed with salt of the value of fifty dollars, a plate of fifty dollar's value or that sum in specie."

These early American salt glaze stonewares showed strongly the influence of the stonewares of the Rhine Valley. The lovely white English salt glaze wares, for which the Staffordshire potters were justly famous, were not, as far as I have been able to discover, attempted in America.

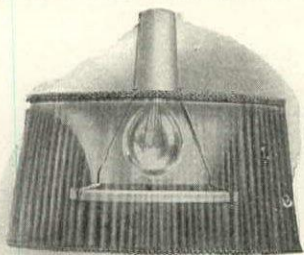


The Model Home Electric, Los Angeles, Cal.

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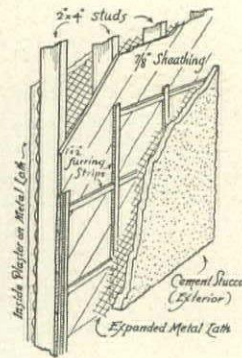
Our booklet, "Designs for Houses Built of Indiana Limestone," will be mailed on request.



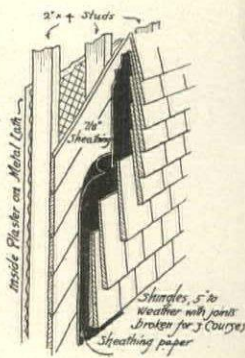
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If You Are Going To Build

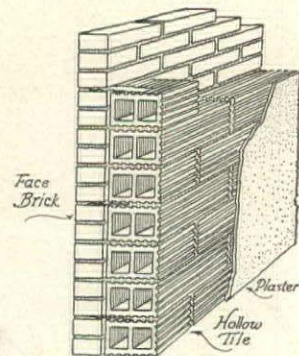
(Continued from page 53)



Detailed section of frame wall showing the method of applying cement stucco on metal lath



Section in detail of frame wall showing method of applying wood shingles over sheathing



Since the vanishing of our great water sheds, and the destruction of our forests, mainly through heedlessness, concrete has become recognized as one of the most valuable building materials in this country. To many people concrete and stucco mean the same thing, but stucco is really the finish for the outside structure of a wall already complete, whereas concrete is an actual building material which can be used over metal lath or terra-cotta building blocks, and which can be left rough, finished with stucco, or given a final coat of small stones that come in a variety of colors. Where the concrete is built up solidly, reinforcing iron should be placed in the structure. For the interior finish, wooden or metal lathing is attached to furring strips to avoid the slightest possibility of dampness. Where a certain color, not the natural tone of concrete or stucco, is desired, it should be introduced into the material itself and not painted on the wall. As a rule, three coats of stucco are used and allowed to dry. To the last one the color should be added. Then it is inherent in the structure of the house itself.

Stucco and Half-Timber

There is an increasing interest, just at present, in the combination of concrete with half-timber. When timber is used it should be allowed to weather and should not be painted, as the smooth coat of paint against the rough concrete surface is inartistic, and the painting has to be renewed many times during the lifetime of the concrete.

Among our illustrations we are showing a beautiful plain concrete surface in which no other material is introduced as a decoration. A finer example of the artistic effect to be gained from the lights and shadows thrown on a concrete wall by trees and vines would be hard to find. And surely no introduction of brick or stone in the lintels or sills of a house could add to the beauty given by the drifting of sunlight through the trees over the surface of this building.

The only colors which can be safely recommended to be used on concrete and stucco are red, yellow ochre, buff, and the different shades of sand, gray and brown. Color mixed in the mortar should be introduced sparingly, as it injures the strength of a compound.

The cost of stucco is considerably less than brick facing, and when well applied is durable and attractive. The use of half-timber construction originated in England. In the fine old English half-timber houses a wooden frame was built and filled in between the timbers with brick or stone laid in lime mortar. As long as oak was used, this half-timber construction was satisfactory, because oak does not shrink or swell very much. But the use of other woods brought disastrous results; the houses leaked between joints and wooden frame; to avoid this the joints between wood and stucco must overlap.

Of course, metal lath is well used in the structure of both interior and exterior walls.

Wood

The clapboard house is essentially an American method of construction. Probably because of the scarcity of timber it is seldom found in England or on the Continent, except in Scandinavia. But when we first began to build houses in this country white pine timber was plentiful, it was easy to erect saw mills, and there were such huge old trees that wide clapboards could be secured free from knots. As timber became scarcer and nails cheaper, the narrow clapboards came into general favor. The old clapboards were nearly always made of white pine; it is still a favorite. Cedar, however, is more generally used. It is light, substantial, and cheaper than the pine. Cypress also has its good qualities.

Clapboard houses are easily built. They are cheap and durable. Of course they have the disadvantage of not being fireproof, and require frequent painting, but they will always be popular in wooded localities where the bringing in of brick, breaking of stone and the cutting of shingles would be difficult and expensive. Also certain types of the Colonial house will always demand wide clapboards or shingles for walls. A new use of the wide clapboard will be seen in one of the illustrations, where the boards do not overhang but are put in flat. The effect of this is extremely interesting and picturesque, especially when used for houses of established Colonial design.

There can be no doubt that the old Colonial flavor in a house is preserved

(Continued on page 76)

THE WORLD'S MOST ENTHRALLING ENTERTAINER



THE NEW PREMIER
Pathéscope
 Flickerless "SAFETY STANDARD" Motion Picture Projector

The Master-Key that Unlocks the Imagination

Fancy runs riot under the spell of motion pictures. Shackles of time and space fall away as by a fairy enchantment and in happy companionship with the film stars we live, move and have our being, for the time, amid the scenes of the screen.

It is no task at all to slip back a century and a half and wander through the beautiful Trianon with Marie Antoinette. Less than an hour will suffice to journey—in your own arm-chair—through India and Borneo, Italy, France and Russia. If you are so minded, visit the shell-flooded fields of Flanders, or safely watch the tragic events of the Marne and Verdun. Mary Pickford, Norma Talmadge, Douglas Fairbanks, Wm. S. Hart and scores of other film favorites will entertain you with their choice productions, and Roscoe Arbuckle or Charlie Chaplin send you to bed with hearty side-splitting laughter.

What a night the Pathéscope "movies" can give you—in your own home, surrounded by your own family and friends—to continue as long as you wish, or stop whenever you tire!

The Pathéscope projector is so *exquisitely* built that its large, brilliant, flickerless pictures amaze expert critics. And all with absolute safety, for the Pathéscope uses only "Safety-Standard" film, approved by the Underwriters' Laboratories, Inc., for use without a fire-proof

booth or a licensed operator. Anyone can operate the Pathéscope, anywhere, anytime.

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The magic of a baby's smile; the pathetic humor of his childish tears; his first toddling steps and ever original antics—how soon they pass and how dimly recalled!

No still-pictures can preserve for us these sweet memories. Snapshots may celebrate what once tingled with life, but they soon lose interest and by no strain of imagination can they re-animate the past.

But the New Premier Motion Picture Camera records faithfully and vividly the action—almost the very life—of the most entrancing events. "The smiles, the tears of boyhood's years", the family home-gatherings that soon may have their "vacant chairs"; outings, picnics and parties; wherever you go, whatever you do, the New Premier Motion Picture Camera records the endless activity with marvelous fidelity. Simple to operate; as easy to load in daylight as any little hand camera. Two models—less costly than many good still-picture cameras—\$125 and \$200.

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If You Are Going To Build

(Continued from page 74)



No Place Like Home—

and still time enough to build it—Now—before snow flies. Enjoy Christmas this year in front of your own open fire; come home from next year's vacation to your own door step—for of all possessions, there is nothing like home.

Arkansas Soft Pine

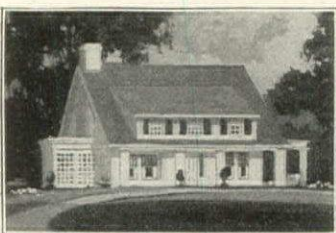
spells "Home and Happiness." It is the right wood for the house complete, inside and out; for woodwork that delights the feminine eye—for staunch frame and structure that suit the exacting owner.

Twelve good houses and the How and Why of Arkansas Soft Pine are fully explained in our new book, "Home and Happiness"—and it's yours for the asking. Write now.

Arkansas Soft Pine is trade-marked
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more intimately with the wide clapboard construction, and with the return of the Colonial architecture to widespread popularity the use of the essentially appropriate clapboard is well worth a bit of study.

Probably no wall is more friendly and pleasant and easily laid up than the shingle; this is true both of the natural wooden shingle and the asbestos shingle. The wooden shingle can be used for a variety of houses, from bungalows to Georgian buildings, it comes in so many colors, different sizes and irregular outlines, can be made so durable with a promise of fireproofing, that the appeal is practically nation-wide in this country. Some of the finest old Colonial houses on Long Island are made of the hand-rived pine shingles, and certainly they must have survived the rude winds and brilliant suns of a century or more. The durability is partly due to the fact that the old hand-made nails rusted only on the surface and this rust formed a sort of protection to the nail, whereas the modern steel nails rust down to the very point. As a rule a wall made of machine split shingles put on with steel nails will not last over twenty-five years. At one time all factory-made shingles were very smooth and even and uninteresting, but today different surfaces are gained by the process of splitting the shingles; uneven edges are shown and an immense variety of delightful colors.

Wooden House Framework

The foundation for shingle and clapboard houses is first of all the frame woodwork or upright supports. On this are laid the rafters and over the frame woodwork is a wooden sheathing, covered with building tar paper. Inside of the house the plaster goes directly on the sheathing. No furring is necessary, because the drying of a wooden house is

from the inside out, instead of from the outside in. A delightful example of the uneven shingle surface of a wall is shown in one of the houses here. On this surface there is scarcely a shingle that does not vary from all other shingles, both in outline and thickness. The house painted white, and as in time a soft tone is given, the effect will be that of an antique Colonial wall, intensified by the use of solid wooden shutters and the classic Greek doorway.

The Problem of Paint

The question of painting the wooden house is perhaps one of the most difficult problems the builder has to face. It is a matter that more or less must be left in the hands of the architect or builder or to certain reliable manufacturers. The paint who sell it ready to use and who furnish, so far as it is in their power, a non-fadable mixture. Some builders much prefer to mix their own paint. Here again this is only feasible if the builder is a very dependable person who will give you the very best materials in his paints. If the linseed oil is a good quality and the white lead thoroughly divided and mixed with the oil, and each coat is given a chance to dry without moisture and dust, you will get a good result. Because of the uncertain weather conditions in this country it is usually necessary to add a volatile oil to insure the paint drying as rapidly as possible. This oil considerably lessens the good result if too much is used. Happily we have grown to feel today that a little fading of color is not the blight we used to consider it and so if our bright green blinds tone down a little, or our Hollander blue shutters fade to a softer shade, it is the main we are not worried, and eventually, as is the case with a finely woven old rug, the toning process really adds to the beauty and satisfying charm of the structure.

Reviews of Building Material Catalogs

Those readers who are interested in a further study of the wall problem would find the following catalogs of valuable service. These do not exhaust the available list, but they are ample for the purpose.

"The Concrete Builder. Devoted to the Use of Concrete for Farm and Home." Published by the Portland Cement Association, Portland, Ore.

The use of cement blocks is shown in this pamphlet, for houses, stores and factory buildings.

"The Expense-Proof Farm." Published by the Lehigh Portland Cement Company, Allentown, Pa.

This pamphlet gives general information for the handling and planning of concrete. It is well illustrated both by line drawings and photographs.

"Doric and Gothic Brick." Published by Western Brick Company, Danville, Illinois.

The use of brick for picturesque effects is set forth in this book in the text and the beautiful color illustrations.

"The Cloister Brick. Its Origin and Effect Upon Modern Architecture." Published by Western Brick Company, Danville, Illinois.

A brick of character is shown in this pamphlet. Building material suited to construction of picturesque homes.

"Herringbone Rigid Metal Lath. A Base and Reinforcement for Plaster and Stucco." Published by the General Fireproofing Company, Youngstown, Ohio.

A well illustrated little volume on the value of metal lath construction in ceilings, walls and partitions. Showing the use of stucco or cement sidings. Practical illustrations.

"Self-Sentering. A Reinforcement for Concrete Floors, Roofs and Walls." Published by the General Fireproofing Company, Youngstown.

Practical pamphlet on fireproofing construction, showing the value of expanded metal reinforcement for concrete construction where speed, economy and comfort are desired.

"As a Man Liveth." Published by Associated Metal Lath Manufacturers, 901 Sweetland Building, Cleveland, Ohio.

"An ideal combination of economy in construction and maintenance, practicability and flexibility in architectural design, beauty and permanence of structure is secured by stucco on metal lath construction."

"White Pine in Home Building." Published by White Pine Bureau, St. Paul, Minnesota.

The romance as well as the practical story of white pine in the building of modern homes is told in this book.

"Town and Country Buildings." Published by the Southern Pine Association, New Orleans, La.

The suitability of Southern pine to home building is set forth in this book as well as its durability, moderate cost and beauty.

(Continued on page 78)

INTERNATIONAL STERLING

Masterpieces of the Classics

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THE beauty of International Sterling will not wane. For it is created after the eternal classics.

Nor will its splendor ever diminish. For International Sterling is wrought from solid silver. Against its imperishable substance, time and use march in vain.

In Trianon, the silversmiths have wrought a new masterpiece of the classics, massive yet chaste. Your jeweler has it in complete table service.

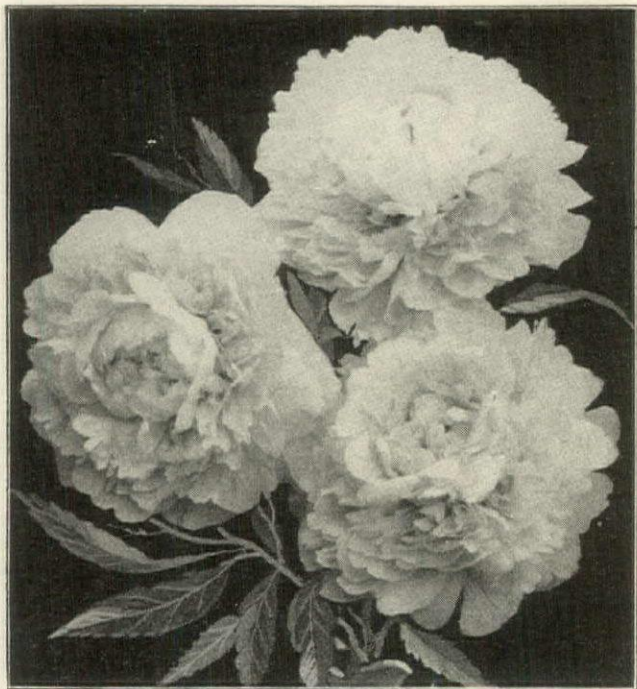


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The New Brand Peony: Victory Chateau Thierry

The Brand Peonies

America's Most Beautiful Contribution to the Peony World

Bulletin No. 14 of the American Peony Society just out is devoted entirely to a vote of the Members of the American Peony Society as to the comparative merits of all the good named peonies of the world. Mr. Saunders, Secretary of Society, analyzes the vote and finds that taking into consideration only varieties which received the vote of not less than twenty members that there are 64 varieties that received a rating of 8.4 or better.

Of these 64 varieties 9 or 13% are Brand Varieties.

Mr. Saunders goes still further in his analysis of this vote and finds that with not less than twenty members voting on a variety there were only 22 varieties that received a vote of 9 or better.

Now of these 22 World's Best Peonies 4 or better than 20% are Brand Varieties.

I would also call your attention to the fact that no safer guide can be found to follow in the making up one's wants in peonies than the unsolicited expressed judgment of the Great Peony Growers of the country as set forth in their 1921 lists now just beginning to appear.

Mr. Wm. A. Peterson gives a "Master List" of 50 varieties of which 6 are Brand Varieties.

Henry S. Cooper includes in his list of 56 varieties "which you should have at any price", 9 Brand Varieties.

Mr. James Boyd lists 21 sorts as the "cream de la cream of peonies" and 4 of these are Brand Peonies.

I believe it can no longer be questioned that the Brand varieties are among the very best in the world.

Besides the largest stock of Brand Varieties in the world we are also carrying one of the largest stocks in America of such other wonderful French, English, and American varieties as Le Cygne, Kelway's Glorious, Phyllis Kelway, Theresa, Solange, Mme. Jules Dessert, Tourangelle, La Fee, Lady Duff, La France, Laura Dessert, Raoul Dessert, Jubilee, Mrs. Edward Harding, Rosa Bonheur, Philippe Rivoire, etc.

If you do not have my 1920-1921 Catalog send for it. This is my 42nd year as a professional grower of peonies.

A. B. BRAND, Faribault, Minnesota

Reviews of Building Material Catalogs

(Continued from page 76)

"Bonds and Mortars in the Wall of Brick." An Essay on Design in Patterns for Brickwork." Published by Hydraulic-Press Brick Company, Saint Louis, Mo.

Great variety of bricks and bonds are shown in the illustrations of this catalog, also the laying up of brick in interesting patterns.

"Hy-Tex Brick Catalogue." Published by Hydraulic Press Brick Company, New York City.

This pamphlet gives a realization of the immense variety and beauty of the bricks manufactured by this company. The illustrations are in color.

"Tapestry Brickwork." Published by Fiske & Company, New York.

A beautifully illustrated pamphlet which tells the story of brick from the Walls of Babylon to the modern practical home. Much valuable practical information about brick is given.

"California Redwood Homes." Published by California Redwood Association, San Francisco, California.

Interesting illustrations are given in this book of California houses built of redwood which, it is claimed, will not shrink, swell or warp, and resists fire and rock.

"Cement Facts." Published by Lehigh Portland Cement Company, Chicago, Illinois.

An interesting story of how Portland Cement is made is given in the introduction of this book, valuable to builders of homes or factories.

"For All Time and All Clime"—Bishopric Manufacturing Company, Cincinnati, Ohio. Bishopric is one of the best and at the same time least costly of building materials for a stucco exterior over new or old buildings. It provides a building that is warm in winter and cool in summer, vermin-proof and healthy.

"Those Who Build for Tomorrow"—General Fireproofing Company, Youngstown, Ohio. Stucco fireproof construction, as set forth in this pamphlet, gives the architect what steel once gave the engineer, a new and freer medium of expression.

"The Home You Long For"—Arkan-

sas Soft Pine Bureau, Little Rock, Kansas. If you are interested in building a Colonial house this pamphlet will give you some impression of what can be done with soft pine as a building material. Also this company will send examples of Colonial architecture with interesting floor plans suited to the use of white pine.

The Hollow Tile Building Association, Chicago, Ill., publishes a series of pamphlets in which the value of hollow construction is set forth. The illustrations are in color, showing exterior, interior and floor plans. Hollow tile, according to these pamphlets, will insure a healthful building which will stand test of time, shrinking, decay and deteriorating in any way.

"Bay State Waterproofing"—Waltham Howland & Co., Inc., Boston, Mass. Interesting houses are shown in this pamphlet representing the value of Bay State brick and cement coating which are both durable and waterproof.

"Old House Mottoes"—Western Brick Company, Danville, Ill. This nicely designed and well published book gives you a collection of delightful mottoes for your home, mottoes for different rooms and for different details of the house.

"Medusa—Waterproofed White Portland Cement"—The Sandusky Cement Company, Cleveland, Ohio. Medusa cement is one of the most reliable, inexpensive, waterproofed cements manufactured. It renders mortar or concrete absolutely impervious to water, preventing the slightest penetration of moisture or dampness.

"Designs for Houses in Indiana Limestone"—Indiana Limestone Quarries Association, Bedford, Ind. This book shows many beautiful houses especially designed for Indiana limestone which has been called "the aristocrat of building materials." Floor plans are available for these attractive houses.

"Story of Kellastone Impressionable Stucco"—National Kellastone Co., Chicago, Ill. Kellastone expresses beauty and refinement, is substantial in appearance, "the equal of stone and brick in durability."

If You Plant But a Dozen Peonies

(Continued from page 45)

variety are greatly increased, but by no means assured.

Cultural directions are now usually given more or less complete in the various peony catalogs, and so in this limited space I shall refer only to the most essential points of planting and cultivation. Where full details of this phase of the matter and others are desired, I would recommend to the reader Mrs. Harding's "The Book of The Peony". This book, the only one of real consequence on the subject, will be found quite as interesting as it is helpful. It will particularly appeal to the amateur, as the author is an enthusiastic amateur grower and fancier of this flower and is in no way influenced as a commercial grower sometimes may be.

While a root will develop better for commercial purposes in a more friable soil, larger and better flowers will be produced in a heavy soil which contains more or less clay. In such soil the roots will be fewer and stouter and produce fewer but larger eyes which, in turn, will mean fewer growths the following spring. These will, however, be taller

and stronger and bear larger flowers than would be produced in a lighter soil.

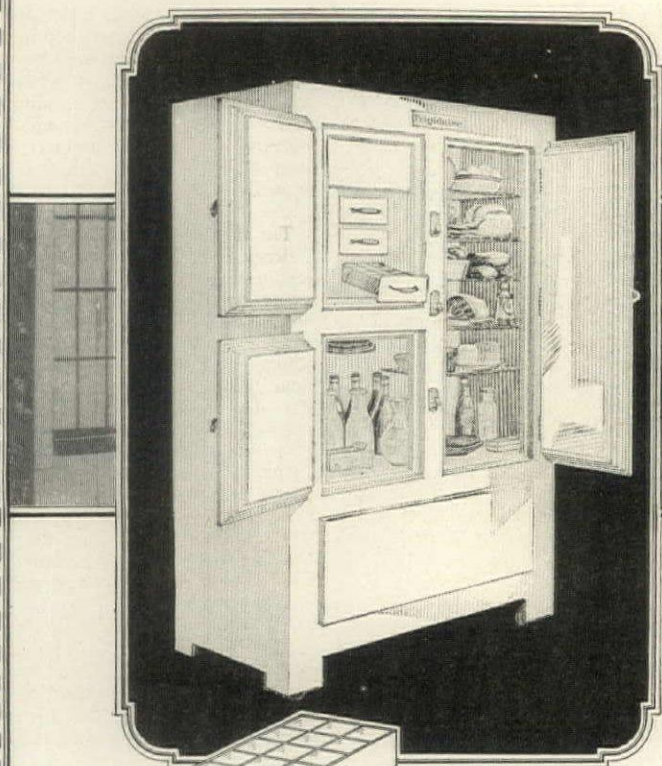
The peony will grow and even thrive in any fair garden soil, but if fancier blooms are desired, it will pay to dig out a trench or bed 2' to 3' in depth and fill in with good soil. This should be done some time before planting so that the soil will settle and the grade be established by the time the roots are ready to plant.

Select an open site or where the plants will get unbroken sunshine for at least a full half day, and do not place the plants near buildings or over hanging shrubbery or trees. Also, the bed should not be located on a knoll or in a hollow.

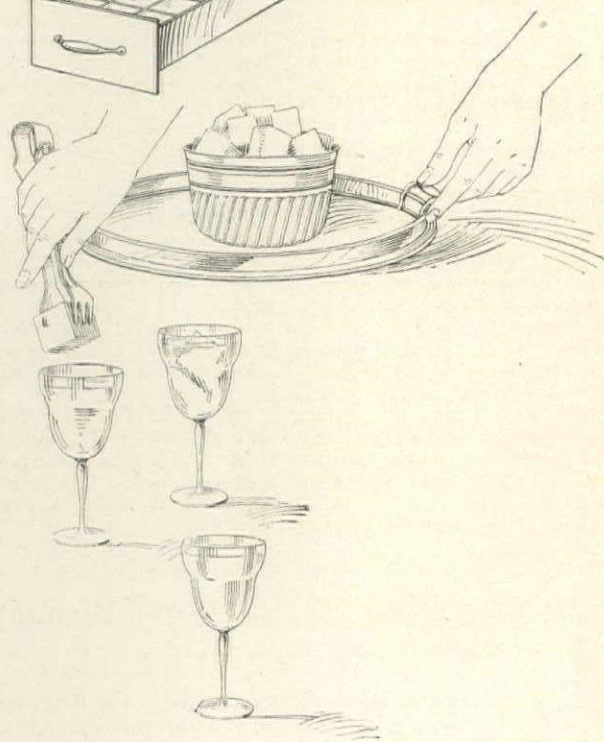
The roots should be set from 3' to 4' apart and so that the main eyes or fleshy buds are about 2" to 3" beneath the soil surface level. A deeper planting will result in weak and more or less "blind" growths.

While planting may be done as late in the fall as the ground remains unfrozen, and with absolute safety, yet it

(Continued on page 82)



Electrical Refrigeration for the Home



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Automatic control that maintains a constant, even temperature—

A special compartment that freezes creams and ices for dessert and your own pure drinking water into convenient cubes for table use—

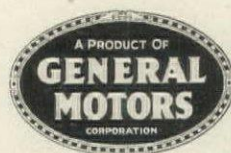
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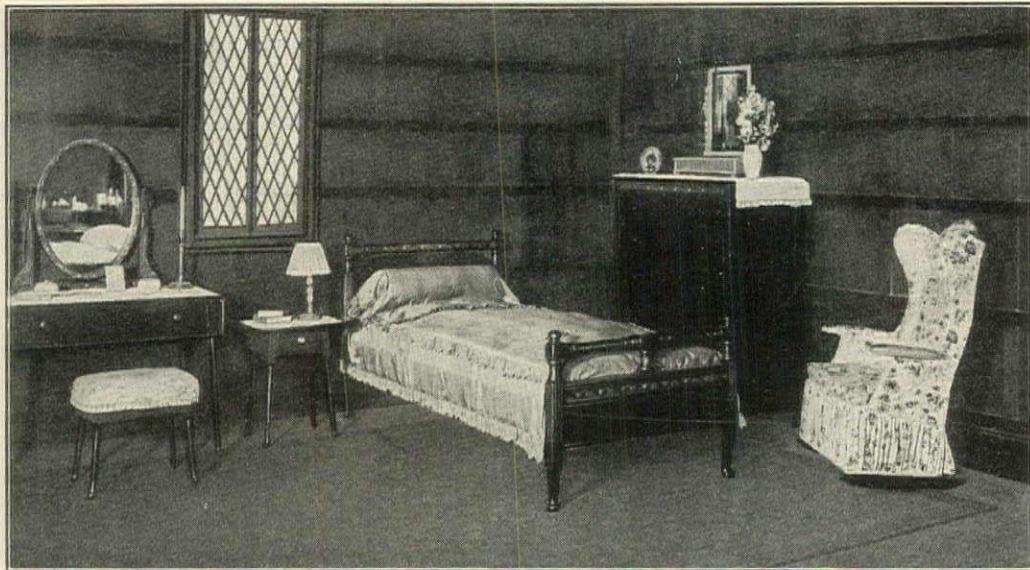
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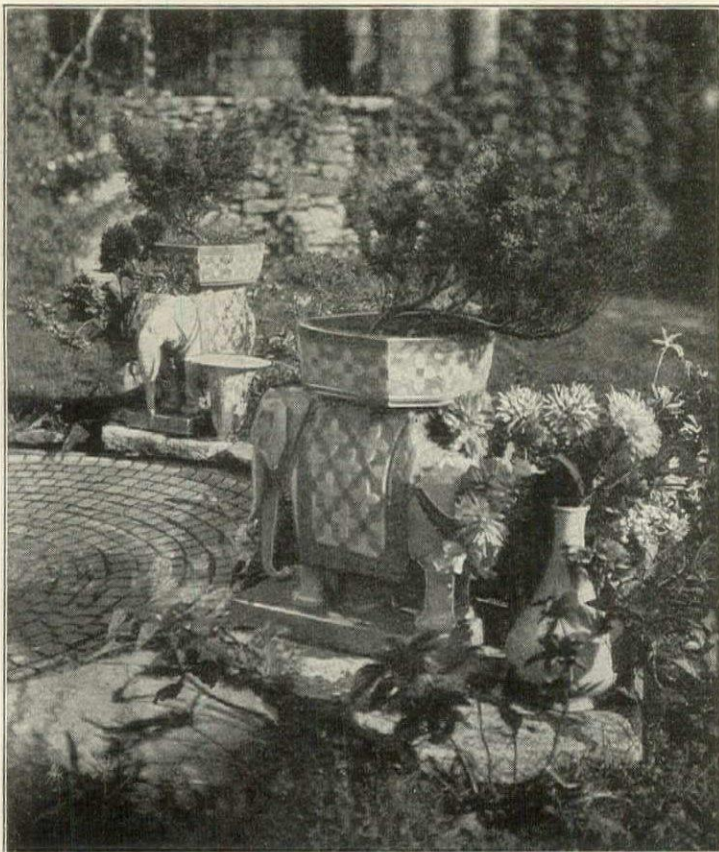
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When you buy a Hodgson House you have the finest portable building that you can secure. To begin with it is made of the best materials that can be had. It is constructed by men who have devoted a lifetime to making fine buildings. And the result is a house that will stand for years and years—in all kinds of weather.

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STEINWAY

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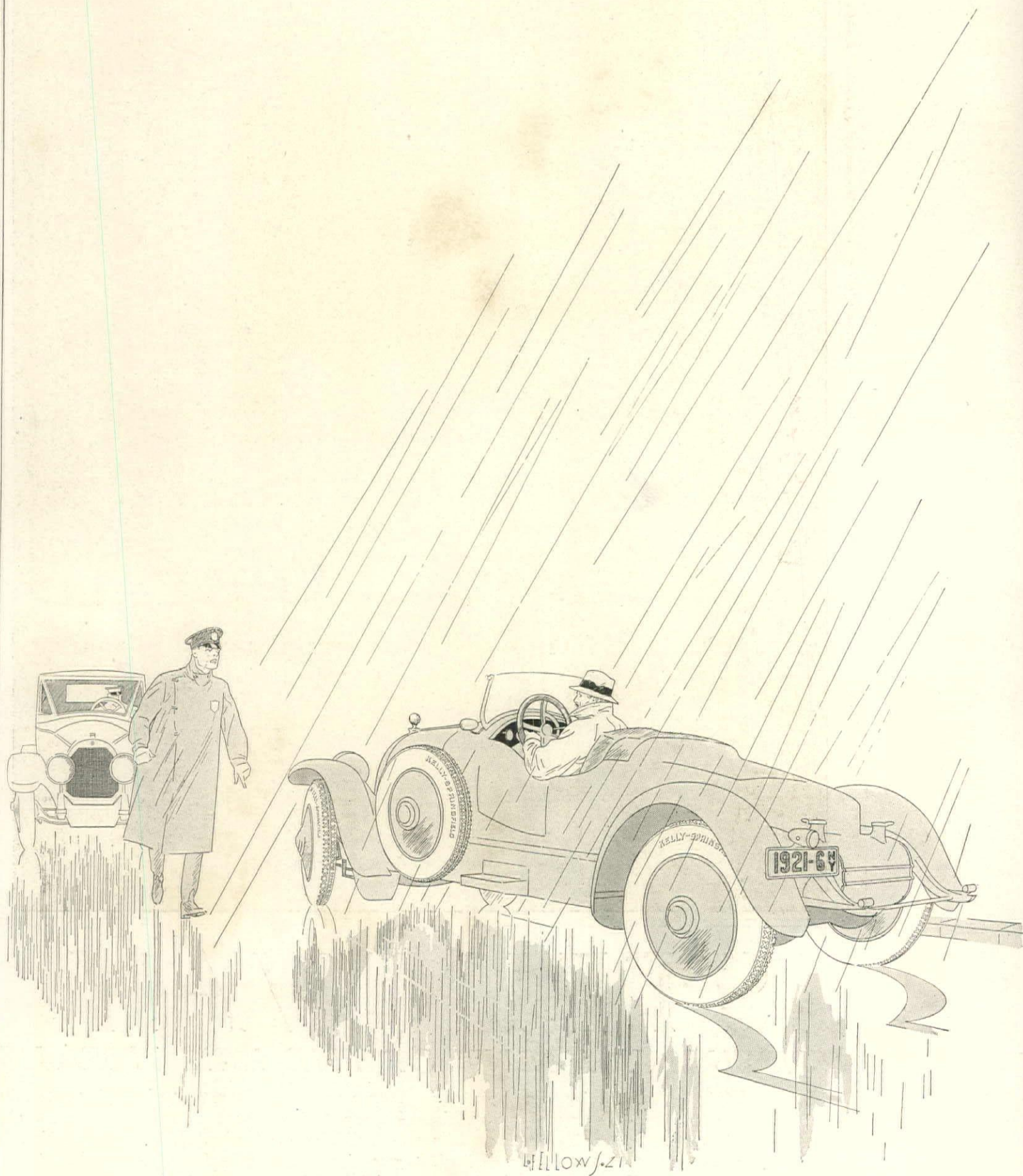
OCCASIONALLY the genius of man produces some masterpiece of art—a symphony, a book, a painting—of such surpassing greatness that for generation upon generation it stands as an ideal, unequaled and supreme. For more than three score years the position of the Steinway Piano has been comparable to such a masterpiece—with this difference: A symphony, a book, a painting, once given to the world, stands forever as it is. Its creator cannot bequeath to

future generations the task of carrying it to still higher perfection. But the Steinway, great as it was in Richard Wagner's day, has grown greater still with each generation of the Steinway family. From Wagner, Liszt and Rubinstein down through the years to Paderewski, Rachmaninoff and Hofmann, the Steinway has come to be "The Instrument of the Immortals" and the unmistakable token of musical distinction in homes of culture and discrimination everywhere.

Steinway dealers throughout the United States will gladly arrange convenient terms. Used pianos accepted in partial exchange.

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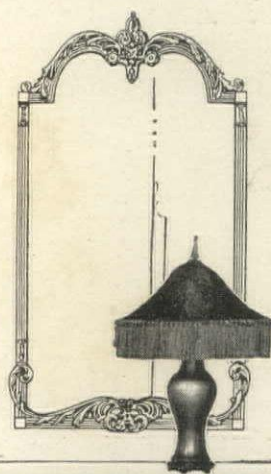
How to turn the objectional obtrusiveness of your radiators, into attractive, decorative features of your home, is what our booklet on Radiator Enclosures, both tells and shows you.

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Factory at Milwaukee, Wisconsin

If You Plant But a Dozen Peonies

(Continued from page 78)

is desirable to plant earlier, if at all possible, in order to achieve the maximum of success the following year. In the latitude of New York City, the best period is usually from September 10th to October 15th. South of Washington I would advise October and even November planting as the distance south increases. In a long, warm fall, the eyes will start to grow before winter comes. Hence, in the southern States, a later planting than is practiced in the north is advisable.

Soil Enrichment

The enriching of peony soil is an oft-discussed and never-settled question. I must confess that I have never settled it to my own satisfaction. I have seen stable manure (horse and cow) used liberally and no harmful results follow. On the other hand, I have seen roots literally rotted from the use of manure. If a good garden, or field soil which has been well manured of recent years, is available, it would perhaps be advisable to withhold manure and use, in the early spring, a good commercial vegetable fertilizer. Apply this on the surface after loosening the ground, and water thoroughly. If it is necessary to use manure before planting, see that it is well decomposed and mixed thoroughly through the soil.

The first winter, the roots being loose in the ground, they will need a light mulch (1" or so) of leaves or light strawy manure to keep them from being heaved by the frost. When the ground needs enriching in later years, apply manure to the surface between the plants in the fall and dig in lightly in the early spring. Do not, however, after the first winter apply manure directly on top of where the stems grow.

In the late fall, cut the stems off close to the ground, but never do this during the summer. In cutting flowers, leave two leaf stalks at the base of each stem. A considerable amount of foliage is necessary to develop the eyes at the base of stems for next season's growths. When flower buds are sufficiently developed to take hold of, pinch off all but the terminal one.

The peony should not be removed or disturbed for from eight to twenty years after planting if continued and increasing results are desired, so select your planting site with this point in mind. As the stems become too dense and flowers in consequence become smaller, take a pair of long and sharp-pointed shears and cut off, here and there, close to the ground, some of the shoots when they are 1' or so high. The remaining shoots will produce flowers of increased size and on length and strength of stem all in proportion to how few growths are left.

Do not worry if your temperature registers 20° to 30° below zero in the winter. Go to bed assured that the peony will be the better for it next June—or July, if you are in the far north.

Do not worry about ants which may

be seen on the buds. They do not do any harm.

Do not, under any circumstances, plant peony roots in soil where such have been grown before.

Procure strong, clean roots, and will have little or no trouble from diseases which this flower is freer than almost any other that is grown, and if good varieties are obtained, you will possess a flower that will pay ever-increasing dividends a years come on, and of a quality that will delight you and amaze your fortunate or foresighted neighbor.

The following are a few suggestions of a dozen each to meet all purposes. Each collection embraces the various colors found in the peony and the varieties cover both early, late and intermediate ones.

Varieties averaging in cost from \$1.00 each:

Alexander Dumas
Boule de Neige
Canari
Delachei
Duchess de Nemours
Edulis Superba
General Bertrand
Jeanne d'Arc
Mad. Calot
Mad. de Verneville
Philomele
Rubens

Varieties averaging in cost from \$2.00 each:

Albert Crousse
Asa Gray
Avalanche
Eugene Bigot
Felix Crousse
Festiva Maxima
Mad. de Galhau
Mad. Ducl
Marie Jacquin
Marie Lemoine
Octavie Demay
Solfatare

Varieties averaging in cost from \$2.00 each:

Adolphe Rousseau
Baroness Schroeder
Claire Dubois
Eugenie Verdier
Karl Rosenfield
Mad. Emile Lemoine
Mad. Lemonier
Milton Hill
Mons. Jules Elie
Pierre Duchartre
Reine Hortense
Sarah Bernhardt

Varieties averaging in cost \$5.00 and upward:

Frances Willard
Jubilee
Kelway's Glorious
Lady Alexandra Duff
Le Cygne
Mad. Jules Dessert
Martha Bulloch
Mons. Martin Cahuzac
Solange
Souv. de Louis Bigot
Therese
Tourangelle

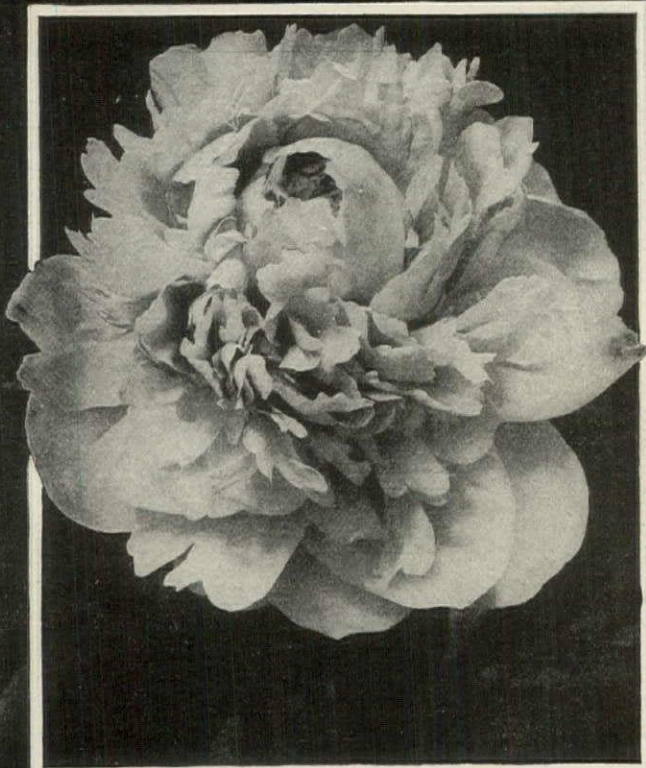
The Intelligent Use of Flowering Shrubs

(Continued from page 35)

turn is shrub planting time, and that whatever kinds you decide upon should be selected only after due thought for the particular places where they are to go and the effects they will give when well established there. Local conditions of soil, exposure, etc., must be given consideration. In all these matters the nurseryman from whom you purchase the stock can be of great help to you. Not a few nurseries offer a good landscaping service gratis to those who place

orders with them, and there is a general increase in the general tendency to give real service in the matter of planting and planting advice.

And finally, buy only the best, cut down the quantity, if need be, in interest of quality and freedom from disease. It is poor economy to stock just because it is cheap. In the great majority of cases where such is offered, it is inferior and most unsatisfactory.



Clair Dubois. Color rich, clear, satiny pink

PLANT PEONIES NOW

The most splendid flower in cultivation. Their delicate fragrance, elegant shape and form, and the great variety of lovely shades make them favorites everywhere. Our collection is one of the largest in the world. We guarantee our peonies true to name.

The following collections we recommend; they furnish an infinite variety of type and color.

Grant Collection

This collection includes a list of choice varieties at popular prices.

Agida	\$0.50
Canari50
Faust50
Fragrans50
Charlemagne50
Duchess de Nemours.....	.60
Zoe Calot.....	.50

\$3.60

Special Offer: This entire collection for.....\$3.00

McKinley Collection

In this collection will be found the finest of all peonies. Everyone a masterpiece.

Grandiflora	\$1.25
Eugene Bigot.....	2.00
James Kelway.....	2.00
Germaine Bigot.....	2.00
Claire Dubois.....	2.50
Baroness Schroeder.....	2.50

\$12.25

Special Offer: This entire collection for.....\$10.00

Lincoln Collection

These peonies are one and all a triumph of hybridizers' skill.

Asa Gray.....	\$1.00
Dorchester	1.00
Eugenie Verdier.....	1.00
Monsieur Jules Elie.....	1.00
Masterpiece	1.00
Jules Calot.....	1.00

\$6.00

Special Offer: This entire collection for.....\$5.00

Washington Collection

This collection includes some of the wonderful creations of recent introduction.

Karl Rosenfield.....	\$4.00
Sarah Bernhardt.....	4.00
M. Martin Cahuzac.....	5.00
Therese	6.00
Tourangelle	7.50
La France.....	8.00
Solange	9.00

\$43.50

Special Offer: This entire collection for.....\$40.00

"Peonies for Pleasure"

A beautiful booklet "De Luxe" holds a great treat for every peony admirer. It will properly introduce you into the land of peonies, give you lots of facts, some fancies and helpful cultural notes. Send for your free copy today.

THE GOOD & REESE COMPANY

DEPARTMENT 101

SPRINGFIELD, OHIO

Largest Rose Growers in the World

ART QUALITY

AT MODERATE COST

It is a mistake to assume that because a piece of furniture has greater art value its price must be higher.

Because, under a co-operative plan of manufacture, our craftsmen take pride in turning out beautiful pieces, they do their work more efficiently—and their very efficiency reduces the cost.

That is one of the reasons for the high value and moderate price of hand-made furniture that bears the mark of French, Minneapolis.



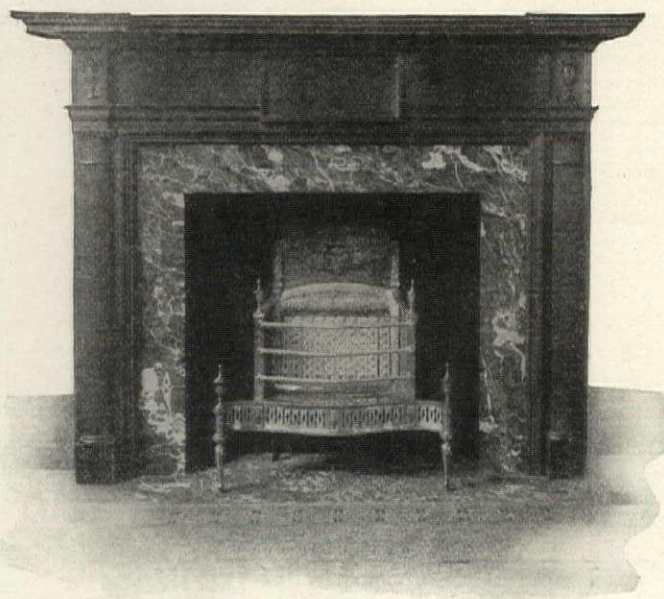
This trademark, branded underneath every piece, is your guaranty of heirloom quality.



TYPICAL of the furniture used in the old country manor house of the early Jacobean period, but adapted to modern requirements, is our Sherwood suite. These pieces are painted a deep putty ivory color, while the ornaments, so typical of the old Jacobean crewel work and embroideries, are picked out in antique colors. The whole is covered with a beautiful overglaze.

WM. A. FRENCH & Co.

MINNEAPOLIS, MINN.



THE HUMPHREY Radiantfire

A Beautiful and Economical Fireplace Fire

Clean, pure, healthful heat, always ready. No troublesome kindling to prepare, no fires to lay; no dirty, dusty ashes to remove and litter up the rugs and draperies. Heat is always right on tap, just like light and water. This wonderful new discovery sets back in your fireplace and floods the room with heat, cheer and firelight.

Various sizes at varying prices to meet different requirements. Attractive period designs to harmonize with the furnishings of any home.

General Gas Light Company

New York

Kalamazoo

San Francisco

KAPOCK GUARANTEED Silky Sunfast Draperies



Kapock for Connoisseurs

No matter what the color scheme or the period of the furniture, there are Kapock Drapery fabrics to harmonize. Kapock Drapery fabrics are "Long-Life-Colors"—they are guaranteed not to fade when washed or hung in the sunlight.

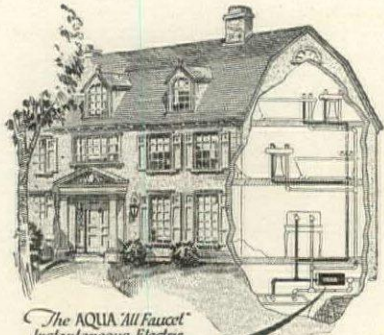
Send us your dealer's name and receive a Copy of "Kapock Sketch Book",—Suggestions for the home.



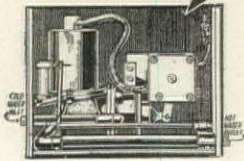
A. THEO. ABBOTT & CO.
Dept. C Philadelphia, Pa.

GENUINE KAPOCK HAS THIS WHITE BASTING THREAD IN THE SELVAGE

HOT WATER INSTANTANEOUSLY INSTANTANEOUS BY ELECTRICITY NO BOILERS



The AQUA All Faucet
Instantaneous Electric
Water Heater—shown
with cover removed



A compact device 16" x 12"
x 12" all enclosed, sealed
and installed out of sight.
Usually in the cellar.

NIGHT
and
DAY

Every Second
Every Minute
Every Hour
Every Day
Every Night

THAT'S WHEN YOU CAN HAVE
HOT WATER BY THE AQUA
"ALL FAUCET" METHOD

and what's more, you can have it luke warm or hot as you wish. Simple,—practical—no complicated devices—nothing to get out of order—requires no watching—works automatically—no more care than any cold water faucet.

**THE AQUA
"ALL FAUCET"
INSTANTANEOUS
ELECTRIC WATER HEATER**

is another important development in the electrical world.

By simply turning any faucet, one or more, you will get hot water instantly, where you want it, and all you want at any desired temperature. It serves you instantaneously any time, and all the time—never requiring adjusting or regulating.

A half hour job by any electrician, and you have instantaneous hot water at the turn of a faucet. The Aqua is truly a pronounced insurance policy which assures elimination of all dangers existing through other methods of obtaining hot water.

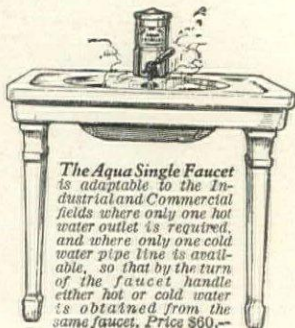
**No boilers—no pilot light—no
gas escape—no explosions—no
odors—no vents—no suffocation.**

Double safety protected; operates automatically under any water conditions, guaranteed one year against defective material and workmanship, will last indefinitely—costs less than any other kind of Automatic Water Heater—only \$175.00.

**Buy the Most Efficient Water
Heater With Health, Happiness
and Safety**

Remember The Aqua Electric Water Heater must make good in every instance, or we will, every one is sold with our binding guarantee to that effect—you take no chances whatever.

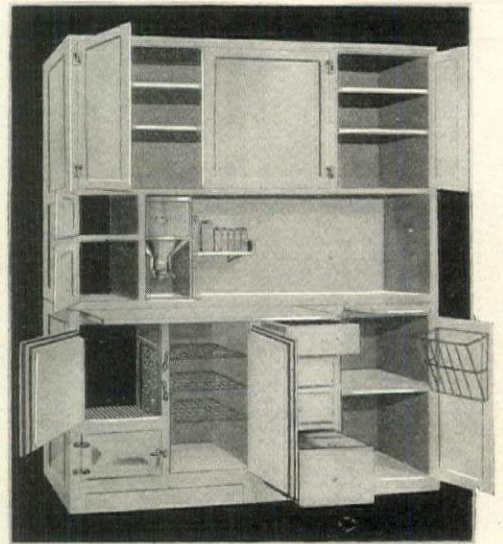
Your electric dealer or contractor will order one for you—see him today—or order direct from us.



The Aqua Single Faucet
is adaptable to the In-
dustrial and Commercial
fields where only one hot
water outlet is required,
and where only one cold
water pipe line is avail-
able, so that by the turn
of the faucet handle
either hot or cold water
is obtained from the
same faucet. Price \$80.—

The AQUA ELECTRIC HEATER CO.
250 West 54th Street Suite 931, New York

Factories: Bridgeport, Conn., and St. Hyacinthe, Canada



Some of the newer cabinets provide space for an electric plate, an ice box filled from outside and a parcel-delivery shelf. The Electric Kitchenette Co.

The Indispensable Kitchen Cabinet

(Continued from page 59)

choose your favorite and most appealing specialty and buy accordingly.

Some, to obviate the little back bending, have a device by which the whole shelf of the bottom of the cabinet pulls out when you open the door and enables you to see what you want without needing to peer in. This we think a delightful device. Others have gravity locks and catches which always fall in place; sanitary leg bases, high enough from the floor to sweep under; a rolling open front, which makes it simple always to keep the cabinet closed and away from cooking odors; white enamel interior; roller bearing on table so that the table rolls in and out with least possible rebellion or noise; and a drawer for kitchen linen, which is a great comfort.

Another advertises the possibility of its use with detached gas or electric range, its silver drawer, bread board, parcel service, and ice box and special flour bin. All the cabinets are proud of their flour bins and sifters. And nearly all have special construction so that they

are filled and emptied with ease and dispatch.

One fine cabinet has a revolving special container which is very convenient, of course.

The unit system is proud of the adaptability to any need, including even broom closets on the side of the cabinet filling any wall space. These are usually made of steel and provide a cheap method of backing up one side of the kitchen than by the use of tile or kitchen shelving.

The steel unit systems also come in special "store" sizes and are not much more expensive than the wood.

The steel are either 6" from the floor to allow for cleaning or are stationary and attached to the floor by curved constructed tile or linoleum, which gives continuity and unity, thus reducing the swabbing out of the floor to simple terms.

The kitchen cabinet that is put in when the house is built, be it of wood (Continued on page 86)



Rabbeted doors and outside hinges guarantee tight fit in this "Kitchen Maid". Wasmuth, Endicott Co.



Residence of J. B. Book
385 Burns Avenue, Detroit, Mich.
J. G. Steffens, Architect

A Permanent Beauty for Old Homes and New

TO all homes of brick, cement and stucco, Bay State Brick and Cement Coating offers beauty and protection.

It chases signs of age from old houses and adds the finishing touch to new ones. It transforms the dull, drab color of cement or stucco to a pure, rich white or one of many beautiful tints.

Bay State Brick and Cement Coating is a lasting protection. It creeps into every pore and permanently seals your walls against dampness. Driving rains cannot beat through it. Snow, sleet, hail, wind or burning sun will not harm it in the least.

Bay State Brick and Cement Coating comes in white and a range of colors. Samples of white or your favorite tint will be sent on request. Booklet No. 2 shows many Bay State coated homes. Write us today for both.



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Largest Paint and Varnish Makers in New England
BOSTON, MASS.

New York Office
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Philadelphia Office
1524 Chestnut Street

BAY STATE

Brick and Cement Coating

Make it a HOME

BUILD the kind of a house you have always wanted, with everything in harmony and a touch here and there of your own personality.

It's not so much a matter of expense as of care in detail. Hardware for instance seems of small importance to some people. The true *home* builder finds delight in the selection of it.

For hardware is constantly in use—always in view. If you choose Sargent Locks and Hardware in conjunction with your architect, satisfaction will be certain.

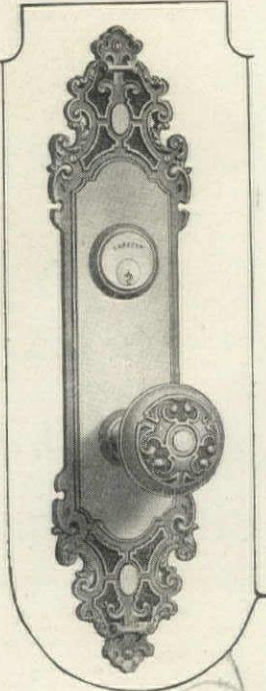
The subject of builder's hardware has been interestingly covered in a 75-page booklet, which also illustrates a number of distinctive Sargent Patterns. It is called the Sargent Book of Designs and a copy will be mailed to you free upon request.

SARGENT & COMPANY
Hardware Manufacturers
31 Water Street New Haven, Conn.



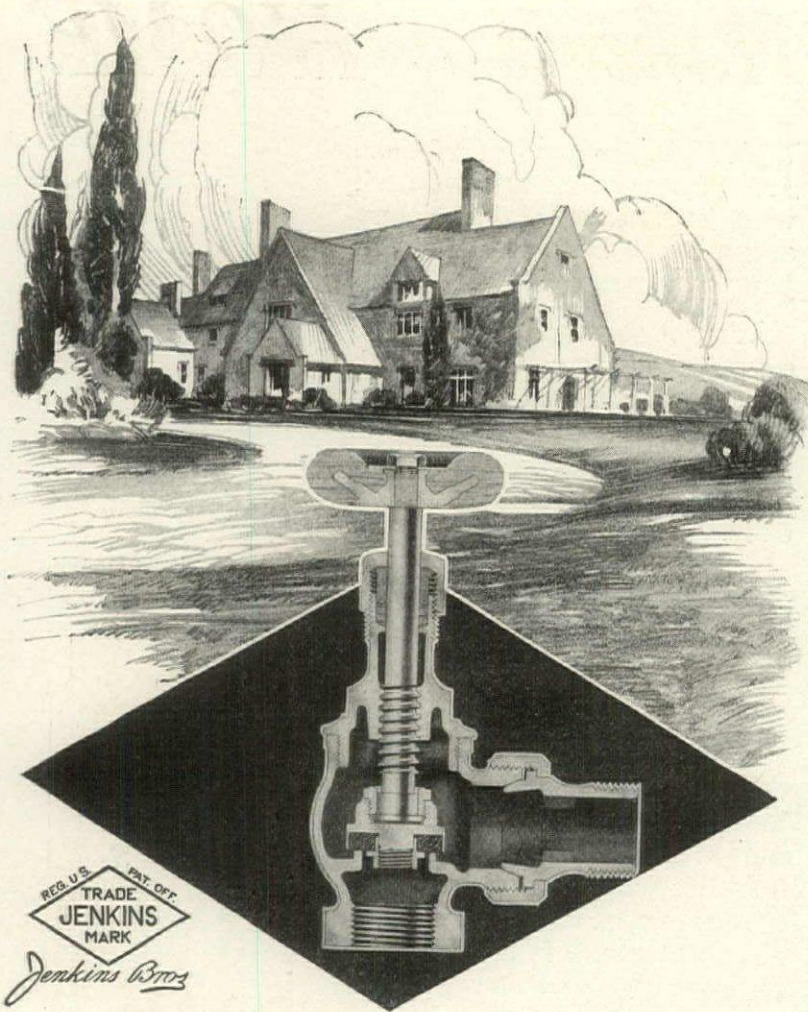
Whether or not you are interested in building, there is an ever present need for Sargent Day and Night Latches. They should be on front and back doors. Sargent Latches mean safety.

BUILD NOW
And let Sargent Hardware add the final touch of beauty and security in your home.



SARGENT

LOCKS AND HARDWARE



A residence needs heavy, substantial radiator valves

ECONOMY

Life time service, dependability, and freedom from replacement and costly repairs prove Jenkins Radiator Valves the most economical, although their initial cost may be a little more than the ordinary light weight valve.

A beautiful home is void of comfort if the heating system gives trouble. And heating troubles are often traceable to light weight, cheaply constructed radiator valves.

Jenkins Radiator Valves are heavy, substantial and carefully made. They are designed to give satisfaction not only for the first season but for years afterwards.

Architects generally agree that a sturdy, serviceable valve is of utmost importance in residence work on account of the lack of "skilled" attention bestowed upon it when in service. It must be built for wear and usage.

Jenkins Valves give service without "attention". They open easily and close tightly; do not leak and facilitate the proper regulation of heat.

Permit your architect to specify and your contractor to install genuine Jenkins "Diamond Marked" Valves. Send for interesting booklets on heating and radiator valves.

JENKINS BROS.

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524 Atlantic Avenue.....Boston
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Jenkins Bros., Limited
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FACTORIES: Bridgeport, Conn.; Elizabeth, N. J.; Montreal, Canada.

Jenkins Valves

SINCE 1864

The Indispensable Kitchen Cabinet

(Continued from page 84)

or steel, is more convenient than any other closet, as no builder has given sufficient thought to maximum utilities. We have seen architects send their "handy man" to install closets who seemed to be absolutely unlearned in the necessities of the problems. Therefore, before and after building, the kitchen cabinet or the kitchen cabinet unit system is by far the best policy to pursue.

The Essentials of the Cabinet

The cabinet must be able to fulfill these conditions: It must be easily moved if on castors, it must be easily taken apart, drawers must run smoothly, racks to hold things must hold things, they must hold enough things, too, to prevent relay kitchen races.

The wood cabinets are excellent, the steel we think a degree more self-protecting because they cannot absorb odors, or get vermin investitures. How-

ever, the best grades of wood cabinets are so perfect that we can endorse them with real joy.

The cabinet must have: Supply closet china (nearly every case), moulding boards, work table, cutting board, line receptacle, pot, pan and lid holder, bread, cake, spice, sugar containers and flour and bin sifter devices.

All other departures are specialties and are more or less inviting according to the buyer.

There is a cabinet, remember, for any space as well as purse. Get the best of the best dealer and make yourself sure that the one you are getting is the least complicated and the easiest to keep clean. They range in price from around \$50 up to the thousands. But no matter what they contain, or how thrilling they look, unless the cabinet itself is the acme of fine workmanship, you will be in constant irritation over warping parts, dust and uncleanable surfaces.

Walnut Furniture in the Days of Queen Anne

(Continued from page 47)

especially well adapted to marquetry.

Queen Mary had no little influence on the movement; her taste was admirable; she had a passion for china, and her collection of Delft and Oriental set a fashion which all the fine ladies of the day imitated till it became a perfect mania. To accommodate these collections cabinets with glazed and mullioned doors were devised, and their development in the following reign was very interesting. "Embroidery" was another of Queen Mary's gifts, and the covers which she made for chairs at Hampton Court were miracles of her skill and patience.

The craze for Chinese lacquer, which began in Charles I's time and lasted till the time of Anne, had an influence on the walnut furniture of the period, which was sometimes painted black and gilded in order to harmonize with the Oriental lacquer work. The famous claw and ball foot was directly imitated from the Oriental device of a dragon's claw holding a pearl; this was introduced on the feet of walnut furniture early in the reign of Queen Anne. The fashion had a great vogue, and lasted in some form or other down to the days of Queen Victoria.

Probably the idea of inlaid floral marquetry came first from Italy, but the arabesques and acanthus-leaved foliage of the Italian mode soon developed, in Dutch hands, into naturalistic flowers and leaves and parrot-like birds in the gay colors of "outlandish" woods, with ivory and bone dyed green to give still more brilliancy. In conjunction with vivid fabrics and lacquer, the whole effect must have been gay and charming, if a trifle exotic.

As the Dutch workmen began to adapt themselves to English standards of taste, however, this floral marquetry began to take on a more subdued aspect. The bright flowers and birds gradually gave way to scrolls and curves cut from pale woods, such as pear, sycamore, or holly, inlaid on the walnut; and by the time of Queen Anne this development had crystallized into the minute and delicate work which is called "endive" or more popularly "seaweed" pattern.

The generic term "Queen Anne" is made to cover a great variety of furniture. All pieces which are bandy-legged, nearly all walnut and so forth are given that name, whether they fit precisely into the dozen of years between 1702 and 1714 or no. The reason of this would seem to be that certain forms

which had been passing through tentative or transition stages arrived at a culmination—came to be standardized, as it were—during that reign. Foreign tendencies had been toned down; ornateness and display had been modified without loss of dignity; and comfort was gained, while superb workmanship was the rule. The result is an example of the method of assimilation and elimination that goes to produce a thoroughly English style.

The development of the cabriole leg, which is the salient feature of Queen Anne walnut, can only be touched on here. The pattern was first used in William and Mary's time, and its earliest form was a conventionalized goat's leg ending in the hoof. With the curved chair leg came the shortened and hooped back. The stretcher, which had been an integral part of the old high-back, straight-leg chair, became unnecessary, and by the time of Anne had disappeared altogether. The "hoof" was soon modified, and settled into one or other variety of the club-foot.

By this time household effects had greatly increased. The inconvenient chest was replaced by the chest of drawers; the Carolean day-bed was being superseded by the "sofa", and numbers of beautiful card-tables were produced. Half way through Queen Anne's reign a new type of settee was originated, with a back like two chairs joined, the splats and decoration being formed from a single piece of wood; the idea was well received, and the fashion lasted nearly a century. The long-case clock and grandfather chair were both made in quantities during this reign.

For all this furniture walnut was by far the most popular wood, and all was dominated by the cabriole spirit; that is to say, the curved leg or the curved surface and shape had replaced the straight line, but with such consummate skill that the resultant style was one of the utmost dignity and restraint.

The wood was used solid, or veneered on the solid walnut, pine, oak, or deal. Highly-figured wood was used for the veneer and applied with matchless skill. The famous oyster-shell veneer was cut from branches and symmetrically inlaid, and a favorite finish for simple pieces was a border of cross-cut bands or herring-boning.

The charm of the old walnut lies partly in its lovely color and luster. This was not attained by French polishing, but by a peculiar clear and enduring varnish, the secret of which has been lost.

ober, 1921

Individualism~ in Good Furniture

THOMAS JEFFERSON had this chair designed and built for his personal use. In the simple, graceful lines of this true copy you see expressed the individualism of that great American.

You, too, can enjoy a chair like this, for The Elgin A. Simonds Company is reproducing it exact in every detail. Ask your dealer to show it to you. Also ask him to explain our interior decorating service, or write direct for our booklet "H" on Home Furnishings.



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of
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The oldest makers of Silverware in the United States

Illustrations upon request

Not a Kirk design unless
stamped with the name

ESTABLISHED 1817



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Norristone Garden Furniture

Norristone Art embraces a complete range of architectural adornments from sun dials and seats, bird baths and benches, gazing globes and lanterns, to fountains, flower pots and pedestals.

Development of your own original designs in Norristone Cut-Cast granite is a specialty. Send for free book of reproduced photographs.

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107-137 Norris St., Rochester, N. Y.

Harold MacGrath, author of "The Pagan Madonna," "The Drums of Jeopardy," and "The Man with the Three Names," in a corner of his garden at Syracuse, N. Y., with Jackie Coogan, "The Kid," of movie fame as a guest.



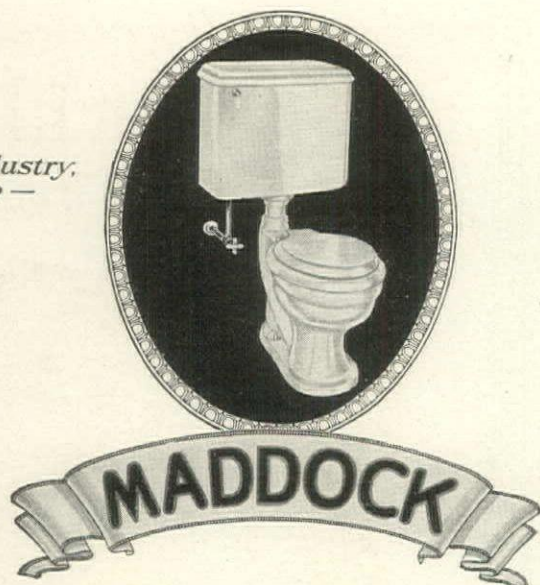
The Brambach Baby Grand

Appeals instantly to those who cherish their home above all things. Charming in style, beautiful in tone, compact in size and unbelievably moderate in price. We will send a beautiful catalog and paper pattern showing space requirements on receipt of your name and address signed to this advertisement.

BRAMBACH PIANO COMPANY
Mark P. Campbell, Pres.
645 West 49th Street, New York.

Name
Address

*First in the industry,
foremost since —*



*Foremost in making
possible the all white
bathroom*

THE "all white" idea in sanitary equipment, as exemplified in the Madera-Silent Closet shown above, was made possible when the Thomas Maddock interests introduced the low-pattern, all-earthenware closet tank.

In combination with the silent action feature which makes closet operation inaudible beyond bathroom walls, this construction unquestionably represents the highest ideals in beauty, refinement and sanitation.

Thus—with bathtub of pure white, solid porcelain; with walls and floors of tile; and with the closet, lavatory and other bathroom appointments all made of glistening, pure white, almost unbreakable vitreous china—the "all white" bathroom was achieved.

Any one interested in equipping a new or an old home with fixtures of Thomas Maddock quality should write for "Bathroom Individuality."

Thomas Maddock's Sons Company
Trenton, New Jersey

Thomas Maddock plumbing fixtures are used also in the Detroit Municipal Hospital Colony, Detroit, Mich., and in such well-known buildings as the home of The Saturday Evening Post, Philadelphia; Pennsylvania Hotel, New York City.



Cook County Hospital, Chicago,
is equipped with Thomas
Maddock plumbing fixtures

Remember the importance of the plumber in protecting the family's health

FOR THE SCRAPBOOK



Hewitt

As there is much decorative merit in this Palladian window it is given the simplest curtaining, which permits the window to be seen

EVERYONE who intends building should keep a scrapbook of houses and interiors. In that way you assemble a great many suggestions for both the inside and the out and have before you the solution for many problems. The ten illustrations here may serve in that way. Each contains a number of suggestions and each shows an interesting application of an idea.

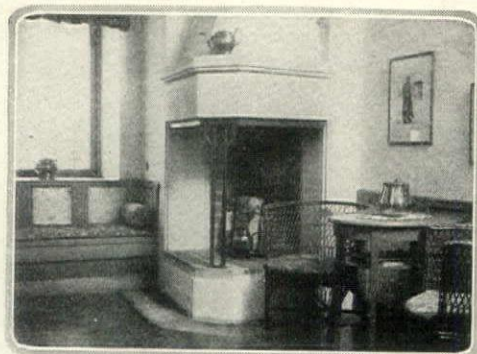
The first illustration, for example, shows a method of curtaining a Palladian window. The window is recessed and the level of the wall marked by columns. Between these a curtain is hung, on a rod. No glass curtain is required. As the hangings are on pulleys and cords, the curtains can be drawn at night or pulled closed when

the sun is too strong. The reason for selecting such a simple hanging is that the window trim itself has enough decorative interest; to cover it too much would be covering a feature of the room.

A corner fireplace, which comes next, shows an interesting wrought iron support. The fireplace is built out into the room, giving a wide hearth, raised above the level of the floor. The simplicity of the lines makes such a treatment especially suitable for a man's study.

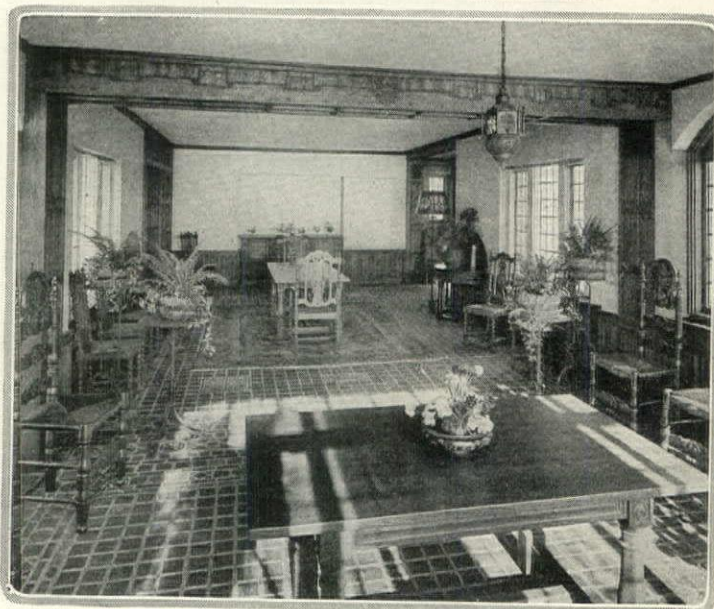
From time to time House & Garden has advocated the elimination of the dining room in small houses where space is precious, and using an end of a large living room for dining purposes. The next illustration shows the interior of

(Continued on page 90)

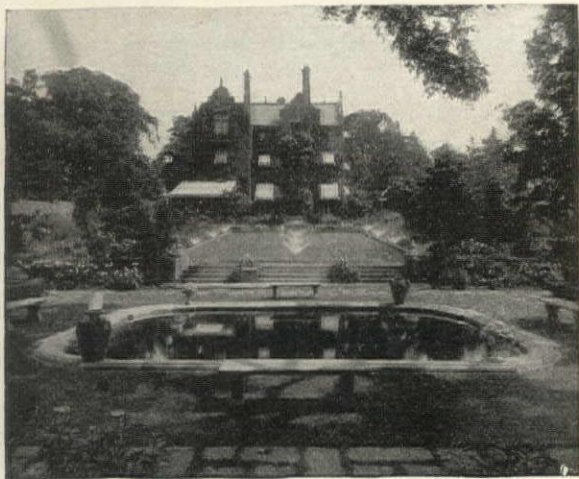


*For a man's
study a corner
fireplace
is suitable*

*A breakfast
and dining
room are
combined here*



Northend



Brooks Lawn Sprinkling System

(RAIN'S ONLY RIVAL)

Beautiful Lawns, Shrubbery, Flower Beds and Gardens

NO HOSE

A WEEDLESS LAWN

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BAFFA The Ever Ready FIRE APPARATUS

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Todhunter

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Replica of a mantel by Samuel McIntire from
Salem, Mass. Its character and proportions are
admirably suitable for a dining or living room.

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ture, clean as a sparkling door-
knocker, hospitable as a wide
old fireplace, dignified as are all
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Braided Rugs are ideal floor cover-
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Pretty color combinations. At lead-
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coverings and let our artists submit
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"A Laundry Complete in a Six-Pound Package"

The Washerette pro-
vides a quick, sim-
ple method of wash-
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which are not to be
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laundress; fine
blouses, sport skirts,
filmy crepe-de-chine
and muslins, and the
quantity of things
which make up
baby's wardrobe.



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ROCHESTER, N. Y.

(Continued from page 88)

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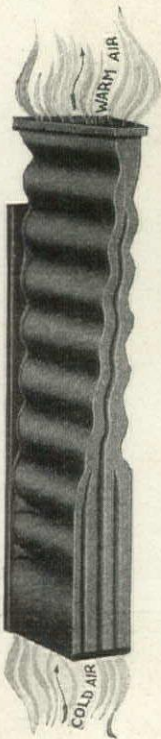
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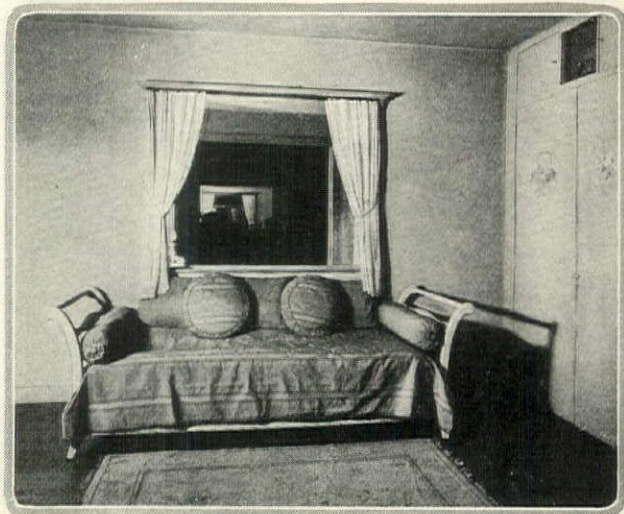
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Architect.



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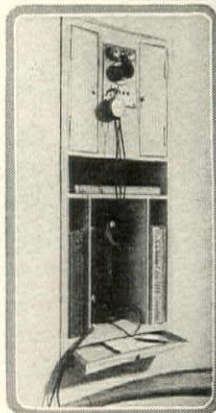
Harting

A mirror here is
curtained to sim-
ulate a window



Off a pantry is
this little break-
fast corner

A practical, com-
pact home tele-
phone booth



house where space was not at a premium and one long room is set for both the dining and breakfast room. Visualize the farther end as the living end of a large room and you have House & Garden's suggestion worked out exactly. In such a room the dining table can be screened off while it is being prepared for meals.

The curtain treatment shown next found its genesis in a clever idea that Paul Poirer has worked out in Paris. On a wide stairs he wanted the effect of a window, so he placed a large mirror against the wall and curtained it as a window. This treatment is here applied to a New York apartment. The day-bed beneath it completes the composition.

(Continued from page 92)



In this seashore home the stairs are built like the stairs on a steamer and rope has been used for the finish of the handrail above painted iron balusters

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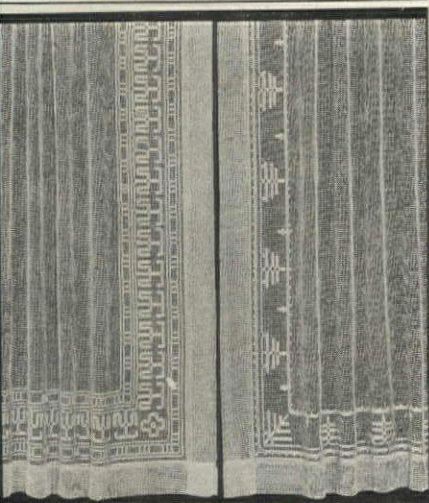
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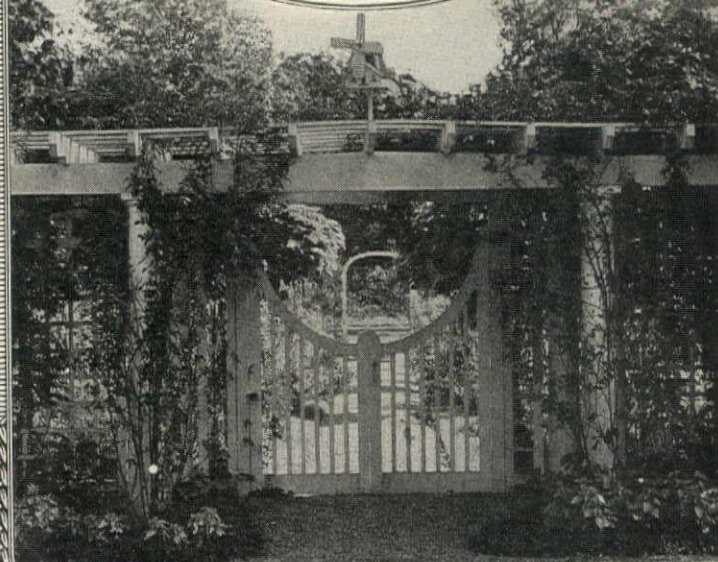
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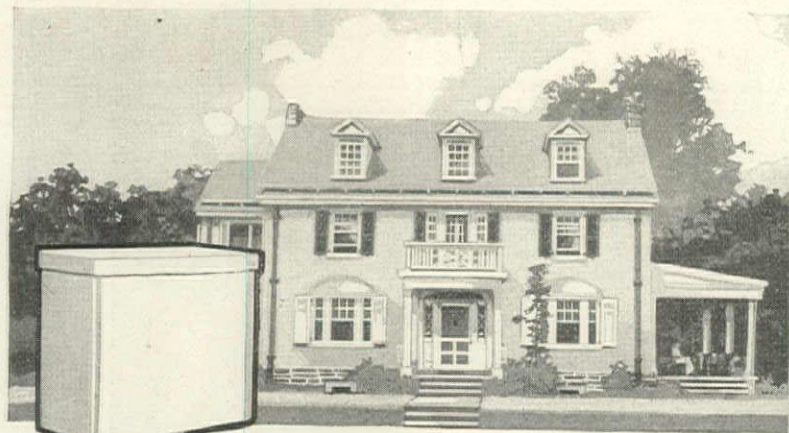
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(Continued from page 90)



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F.O.B. Trenton

It may be conservatively said that 80% of the trouble experienced by the house owner with water closets lies in the faulty operation of the tank fittings. Rubber balls must be replaced. Fittings work loose, water fails to shut off, new washers, etc., are some of the troubles. Each time something goes wrong means the plumber must be called in. This is no source of gratification to the plumber because he must charge from the time his man leaves the shop until his return—and his charges may seem out of proportion for the actual repairs made.

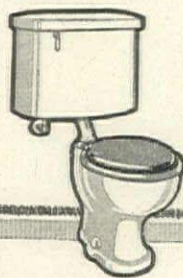
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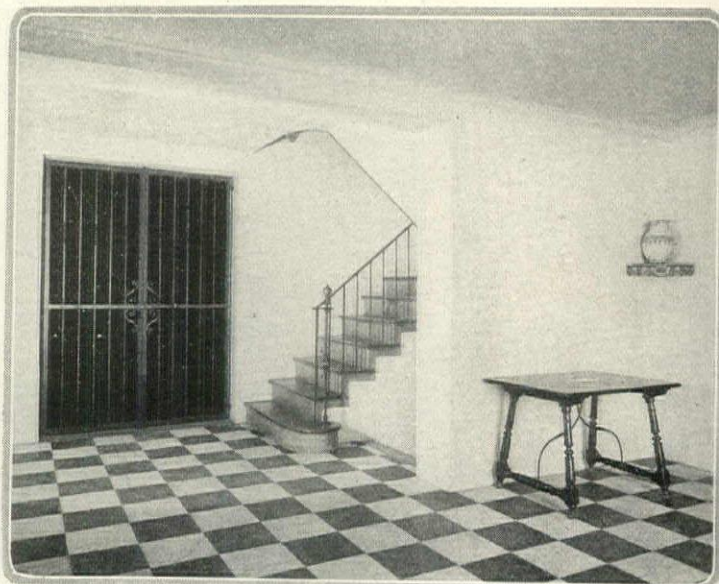
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Harting

A city hallway directly off the street has a formal treatment of marble floor and wrought iron

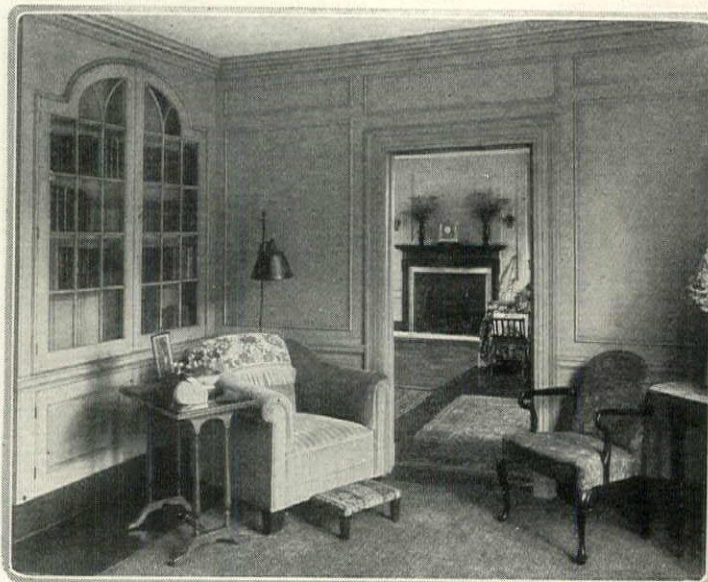


A delightful color scheme of yellow, black, red and blue is found in this card room. Hampton Shreve decorators

tion. The mirror, of course, gives the appearance of added size to the room. In that same apartment is a little breakfast room off the pantry with Dutch doors below and a curtain above; and a delightfully practical handling of the telephone and its accessories. The shelves for books, the compartment for the phone and the shelf to write on are all compact and useful.

Using rope for a banister cord is unusual, although the treatment of the stairs in the next illustration is out of the ordinary run. In the more common application, the rope is looped up the wall of the stairs; in this house, a sea shore cottage, the stairs are free standing and a large rope forms the railing above painted iron balustrades.

(Continued on page 94)



The design of this built-in bookcase is pleasingly dignified. Close to it are placed a comfortable chair, table and lamp convenient for reading

We have published a new booklet telling the difference between the types of closets. We want you to send for it, asking at the same time for our bathroom plan book—"Bathrooms of Character". Edition H.

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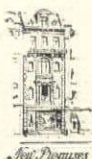
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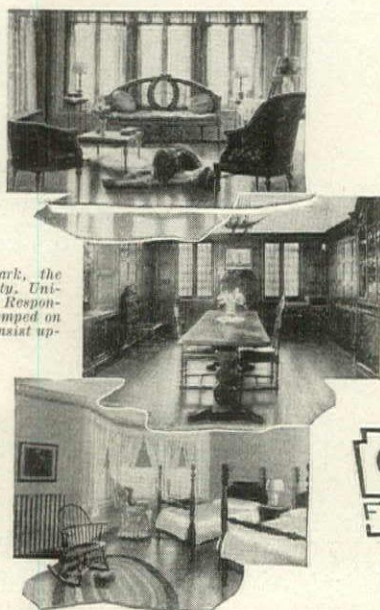
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For the Scrapbook

(Continued from page 92)

The hallway of a city house, when it opens directly from the street, should be given a formal treatment. That is the style chosen for the house in the next illustration. The walls are painted white. The floor is black and white tiles and the stair rail and door to a studio beyond of wrought iron. A red curtain hangs behind the fretting of the door. An accent of color is given the corner by a majolica Italian vase on a painted shelf. If marble tiling would seem too expensive one might substitute linoleum tiles or a black and white linoleum made up to simulate tiles.

An interesting decorative scheme for a card room is crystalized in the window shown next. The walls are finished in yellow lacquer with black and red outlining the paneling while the over-

mantel wall space as well as the which has been built in between windows to cover the steam pipe decorated in the jolly little figure the "Happy Chinaman" printed used for the window draperies. window frames are painted in a design which fittingly frames the torial chintz with its bright blue ground figured in black, white, purple and yellow. The little legged table is painted in yellow black lacquer and the lamp is blue.

For the last illustration we dignified design for a built-in box to fill a corner of a room. The of molding conforms with that of panel the walls. A comfortable group, of deep chair, table and is placed nearby.

Chrysanthemums for the Autumn Garden

(Continued from page 62)

been criticised for describing this as the best method of growing outdoor 'mums, but I am convinced it is the best for one who is looking for the largest flowers and most vigorous plants. If thinning out is not practiced it will result in a bad case of overcrowding, with the result that the flowers and sprays will not be nearly as large as they otherwise might be.

Plants can be set out 18" to 2' apart, according to variety. After they commence growing the tips may be pinched a few times to induce the plants to make a bushy growth. This is greatly to be preferred to one or two straggly shoots with the foliage all gone from the bottom, which is the kind of plant usually associated with the hardy chrysanthemum in the public mind.

By the judicious pinching of chrysanthemums they can be made into ideal bush plants. This pinching can be practiced until the middle of June, after which time the shoots should be permitted to grow up. Pinching eliminates the need of stakes on most varieties.

The question of the best place to set out 'mums is of some importance. The ideal location for whole beds of them is a southern or eastern exposure protected from the northwest winds. It is from the northwest that most of the frosts come in the early fall, and if the plants are protected from that quarter the expense of covering them on cold nights will be eliminated.

In connection with the effects of frost, it is interesting to note that if the first cold night or two happens to nip the open flowers no great harm will be done, as these flowers can be picked off and other buds will continue to develop so that in another few days the plants will be as beautiful as ever. It often happens that we have a few cold nights and then the beautiful Indian Summer weather comes on. Then the chrysanthemums are wonderful for many weeks, blending splendidly with the autumn's scarlet, gold and bronze.

Chrysanthemums prefer a well-drained location, not so much on account of the summer growth or fall blooming period as for carrying the plants over the winter. Chrysanthemums will die out if their roots stand in water during the winter months, since the thawing and freezing will cause the roots to rot out entirely.

In July, when the weather is very hot and muggy on account of the thunderstorms, septoria or leaf-spot is likely to become troublesome to the plants. When this disease shows the foliage should be kept sprayed with a solution of sulphide of potassium in the proportion of half an ounce to a gallon of water. Another remedy that is usually efficacious in treating this disease is "Fungine," which

comes already prepared for use. septoria should not be confused with natural ripening of the leaves which takes place at the base of the plant. As the plants mature and acquire the bottom leaves, having fulfilled their mission, will turn yellow and drop. However, septoria is easily distinguished from the natural ripening of the leaves by the dark spot which appears in the center of each leaf affected, the spots from this spreading readily over the whole plant if not checked.

Among the insect pests, black fly must be combatted with fine solutions sprayed on the plants the evening. It often happens that the larvae of the common lady-bug covers these aphides on 'mums, and a few of them will keep a batch of plants entirely free of the pests. The lady-bug is one of the gardener's best friends.

In some sections grasshoppers, troublesome pests and difficult to destroy, though if one gets up early in the morning before the sun has a chance to warm them they can be readily picked.

Caterpillars will appear to a greater or less extent all through the season. They are not very numerous and pinching can be practiced, but if they are large numbers the plants and foliage should be sprayed with a light solution of Paris Green and arsenate of lead. The caterpillar is an omnivorous feeder and easily poisoned, but care must be taken that while the solution is strong enough to kill the pest, it is not strong as to injure the foliage.

If chrysanthemums are set out in good rich soil, they will carry through without any great proportion of additional fertilizer, although when they commence to grow vigorously they are the grossest feeders we have among plants. A summer mulch of well-composed cow manure is valuable. It conserves the moisture in the soil, and as the rain washes it in it carries the fertilizing element to the roots. Plants growing in greenhouses require a much greater amount of feeding than garden 'mums, and will use up much of liquid manure when the buds are swelling.

In conclusion, if you have not joined the ranks of chrysanthemum lovers, I urge you to do so as soon as possible. Make a careful note of the varieties that appeal to you in your friend's gardens, visit the chrysanthemum exhibitions that will soon be taking place all parts of the country, and next year plan your garden to give you flowers from April to Thanksgiving, instead of simply marking time when Jack Frost has swept through and deprived you of all your favorite summer flowers. The hardy 'mums will still bravely hold their own after all other flowers have passed on.

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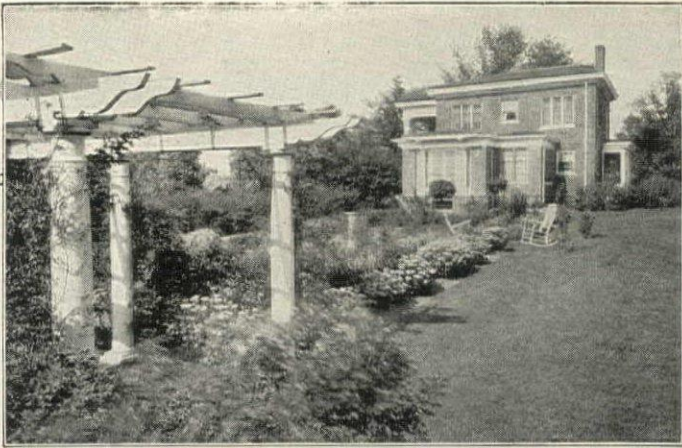
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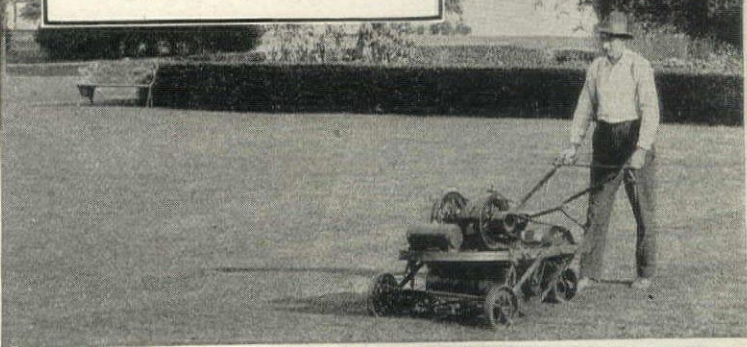
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eight weeks of
pup require
more care than
one of as many
months*

YOUR DOG AND YOU

This is the first of a series of articles which will appear regularly in HOUSE & GARDEN, dealing in a practical way with the selection, feeding, training and general care of the all-around dog. The second article, in November, will take up the treatment of the dog in the first few days after you get him.—EDITOR.

CHOOSING a dog is not unlike selecting a suit of clothes—the fit must be good. A delicate, hothouse-atmosphere Chihuahua would be absurd for a romping, healthy boy of twelve, for instance; as absurd as a rough-and-tumble, noisy terrier would be for the dear old lady of the cap and spectacles. Reverse these matchings, and you are far more likely to achieve harmony.

Not only should the temperaments of both dog and master be considered, but the surrounding conditions as well. For the country place, with its attendant ruggedness and opportunities for open air and exercise, a terrier, collie, police dog or other hardy, active breed is a logical choice. Poms, Pekes, Japanese spaniels and such small types are more adaptable to a city environment, although it by no means follows that either of these two classes of surroundings arbitrarily determines the kind of dog you should have.

Perhaps the majority of people who plan to add a dog to the household want one which will be dependable and a good companion for children. Many believe that these qualities are entirely a matter of breed, whereas as a matter of fact the manner in which the dog is trained and treated has a great bearing on the case. Almost any breed of dog, properly brought up, can be trusted to protect and devote himself to the children of the household, putting up with all manner of tussling and annoyance from them, if they happen to be that kind. Ninety percent of the cases of treachery and snapping that one hears of can be traced directly to faulty or total lack of training, or to individual peculiarities of temperament which may appear in a dog of any breed whatsoever. It is well to remember that no blanket guarantee of dependability, guarding qualities or anything else can be issued for this, that or the other kind of dog. General tendencies only can be counted upon, and opinions about these are as various as the sands of the sea.

The question of whether to buy puppy or a grown dog is usually next in importance to deciding upon the breed. In settling it, several considerations should be taken into account.

Young puppies of six to twelve weeks require more care than older dogs, and are more subject to ailments, most of them simple if taken in hand promptly. The training of such puppies must be undertaken from the very beginning which means teaching them cleanliness about the house—always an annoying process. Feeding, too, must be more frequent, and in every way closer attention must be paid to the pup's welfare.

On the other hand, little puppies are undeniably fascinating, and there are obvious advantages in having them grow up in the surroundings and with the people who will be their permanent associates. From a purely financial standpoint, they cost less than grown dogs of the same quality of breeding. If you have had real experience with dog keeping, you can weigh these pros and cons wisely. But if you are somewhat of a beginner, let me urge you to think twice before you decide on a small pup.

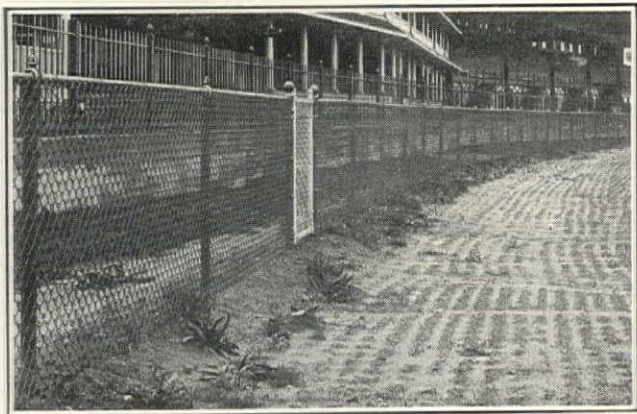
A very satisfactory purchase for most people is a dog of from four to eight months old, as such a one has passed the age of most puppy sicknesses, is still young enough not to be "set" in his ways, has formed no associations that he cannot drop and form lasting new ones, and can stand on his own feet, figuratively and literally.

Whatever the kind or age of the prospective dog, make sure that he is healthy and at least reasonably well-bred. Not only will the quality of his breeding be an increasing satisfaction to you as time goes on, but the dog himself will be more likely to prove all that you expect of him. A good pedigree may seem a superfluity, but it actually stands for desirable things which the poorly bred dog cannot offer. It is no economy to buy a pig in a poke.

ROBERT S. LEMMON



Blood will tell, whether it flows in the veins of man, horse or one of these Old English sheepdog pups. Buy the best that you can afford



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—that is the final test of a fence. If Afco Fences are strong enough to control excited race-track crowds when Man-O'-War flashes under the wire, won't they amply protect your choice fruits and vegetables and assure the privacy of your grounds? Hundreds of country-dwellers say they will. We build fences in a wide variety of styles, in any height desired, including gates, ornamental lamps and other fixtures, all of which combine artistic effect with strength.

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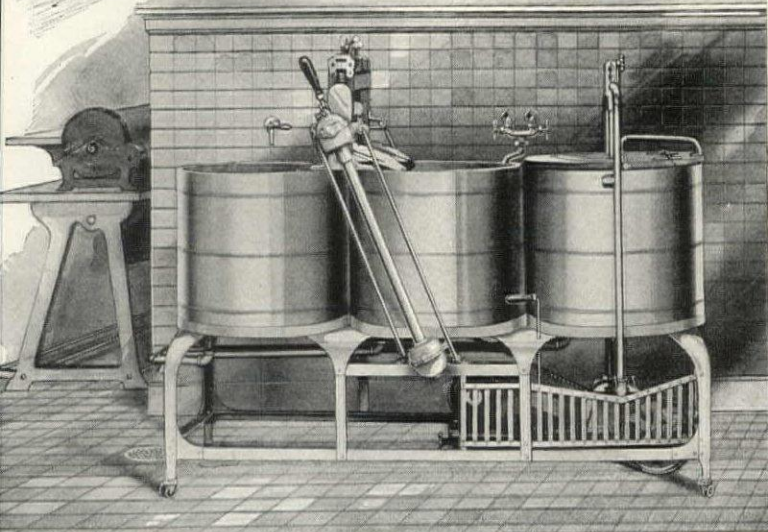
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DEPT K-10

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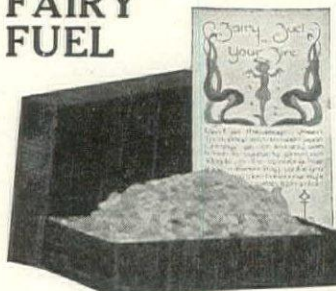


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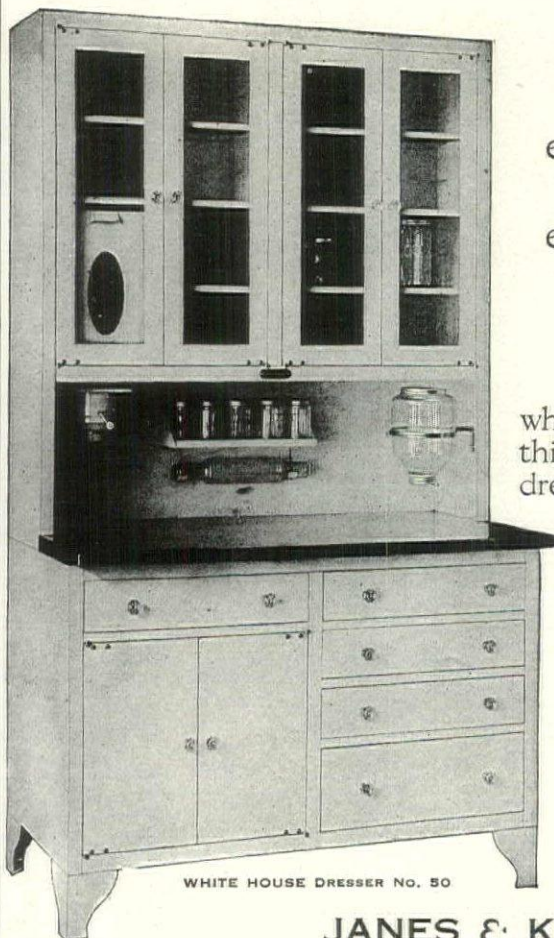
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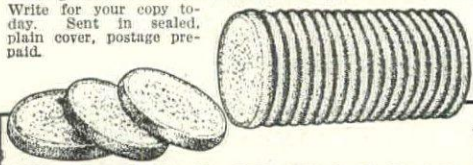
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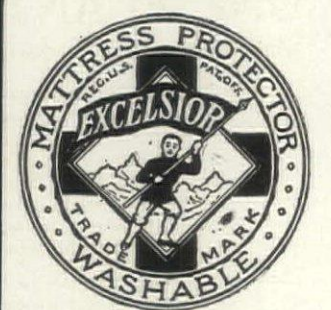
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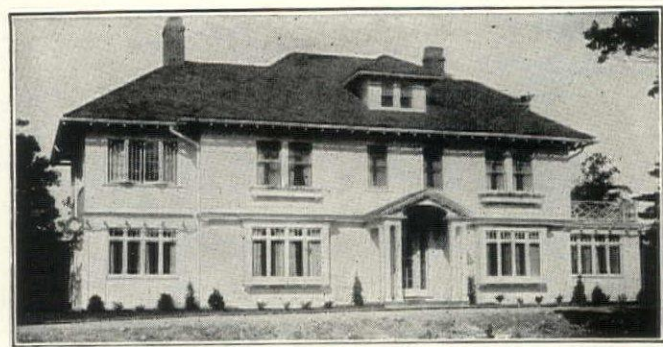
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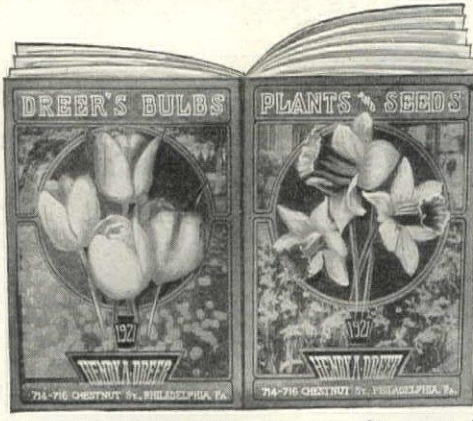
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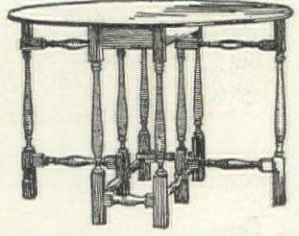
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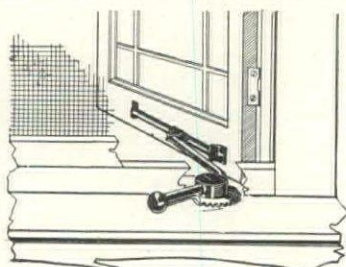
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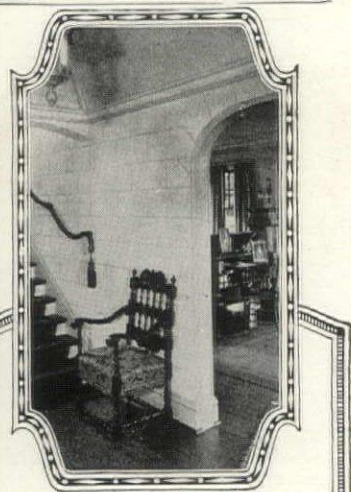
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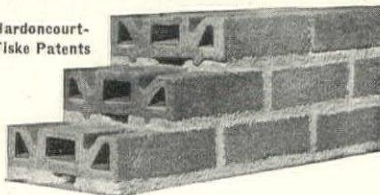
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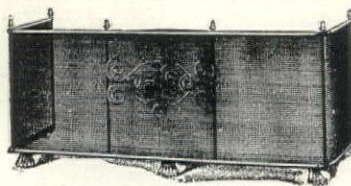
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Wake Robins and Trout Lilies Blue Bells and Shooting Stars Hepaticas and Bloodroots

These are only a few of the lovely Native Wild flowers you can enjoy on your own place in Early Spring—Next Spring—if you plant them this fall.

There are hundreds of American plants, with flowers of Exquisite beauty—all easy to establish, all perfectly hardy. Their requirements as to soil and position are simple, and once properly planted they need no after care.

My Unusual Catalog

If you are fond of Wild Flowers and Ferns, (and who is Not?) you will be intensely interested in my catalog, which will introduce to you unsuspected treasures of woodland, meadow and bog, and tell you where and how you can grow them successfully. Send for your copy today.

Gillett Service

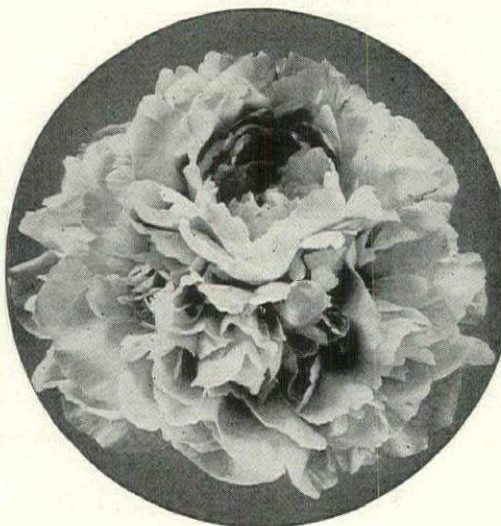
My Service Department is ready and anxious to help you. Don't hesitate to write and ask questions. You can have expert advice on any kind of gardening for which Native Shrubs, Evergreens, Ferns and flowers are suitable. This includes Woodland plantings, wild flowers, sanctuaries, Rock Gardens, Bog Gardens, Water Gardens. Plans made and plantings laid out at moderate cost, for suburban and rural properties of all sizes, up to the largest estates.

EDWARD GILLETT

Fern and Flower Farm
19 Main Street
Southwick, Mass.

Herbert Durand, Representative
286 Fifth Ave., New York City

Plant Peonies Now



LOUISVILLE, KY.,
Nov. 10, 1920.

"Any man who strives to get his production up to the highest state of efficiency and who has succeeded as you have, is entitled to the endorsement of the people who have benefited, as I have, by your energy, honesty and work."

BAYLOR HICKMAN,
Pres. Ewald Iron Co.

And when you do plant a flower that will last as long as you do—and longer—plant the best.

Peterson's Perfect Peonies

The standard by which others have been judged for seventeen years will continue to lead all comers.

My special Peony catalogue for 1921, sent free on request, reflects the quality of my stock.

GEORGE H. PETERSON
Rose and Peony Specialist
Box 30, FAIR LAWN, N. J.

Get our New ~ Catalog of Dutch bulbs and Beautiful Shrubs

WE have imported only the highest quality of Dutch bulbs for twenty-five years. Any lover of beautiful gardens insists on Washburn products and will have no other. The flowers of Spring come from bulbs planted in the Fall. Send for our new catalog, giving a complete list of imported bulbs, beautiful shrubs and trees.

A. WASHBURN & SONS

Dept. E
Bloomington,
Ill.



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The Famous Rose Hill Nurseries

North Avenue
New Rochelle, N. Y.

A wonderful collection of Ornamental trees, both Deciduous and Evergreen. Complete stocks of Peonies, Irises, Delphiniums, Phloxes and many other Perennials.

Must Be Sold

Entire nursery stock must be sold to settle estate. This is a rare opportunity to secure specimen trees and shrubs at remarkably low prices.

Several thousand large Box trees, (Buxus). Hundreds of Koster Blue Spruce. Large blocks of large size Conifers.

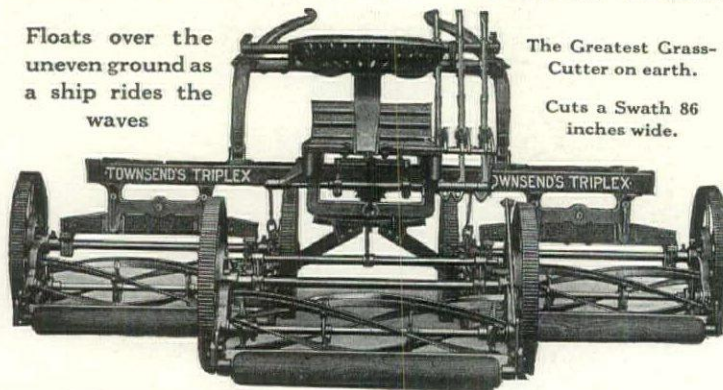
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TOWNSEND'S TRIPLEX

Floats over the
uneven ground as
a ship rides the
waves



The Greatest Grass-
Cutter on earth.

Cuts a Swath 86
inches wide.

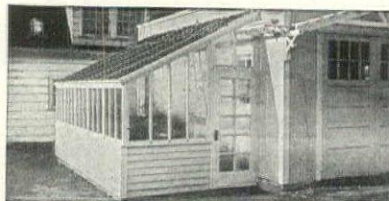
Send for catalog illustrating all types of Townsend Lawn Mowers
S. P. TOWNSEND & CO. 244 Glenwood Ave.
Bloomfield, N. J.

Flowers in the Winter Time!

Nothing will add more to the bright cheeriness of your home this winter than an abundance of fragrant flowers. And to pick them fresh each morning from your own cozy little greenhouse is a joy beyond measure.

Callahan Sectional Greenhouses are designed especially for the better class of suburban and city residences. They are built in completely finished unit sections of several sizes and styles with machine-cut exactness. The illustration shows the most inexpensive—a lean-to attached to the southern exposure of a garage. Write for our catalog, The Greenhouse Book.

T. J. CALLAHAN CO., 50 S. Canal St., Dayton, Ohio



The Boston Peony Show

DID YOU SEE IT?

Have You Heard About
The Prize Winning
Varieties?

Our Boston Peony Show booklet will tell you all about the show and the prize winners.

We send out our Peony Show booklet free and include our Peony price list.

The
Bonnewitz Peony Gardens

800 to 840 Washington Street
Van Wert, Ohio.

Wild Flowers

DO you ever long for a bowl full of the wild flowers you used to gather in the woods, along the roadside or in the unlit June meadows, when you were a child?

Don't you wish you could get them, have them growing ready to your eye and hand in your own garden?

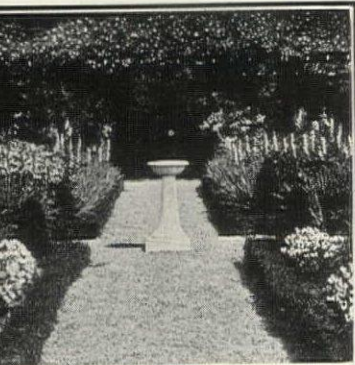
Perhaps you are not sure of their correct names, remembering them only by the quaint titles you knew them by in childhood—"Sally's bonnets," "roosters," "bells," "lady fair," and so on. So that your dream of ever plucking them again seems doubly remote.

Then write to us. We can supply you with your old favorites from the wild, plants that will bloom for you year after year, whether you want ten or ten thousand. And we can straighten out those childhood names, too.

SPECIAL OFFER OF PLANTS

Our selection of 250 plants for shady places, \$10.00. The same number with 25 ferns, \$13.00. Planting instructions included.

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If You Want Results Plant THIS Hardy Border THIS Fall

THIS Fall because Fall planting means greatest abundance of bloom next Summer—THIS Border because it is already planned for you; all experimental work has been done. Enough strong, healthy plants—Hollyhocks, Chrysanthemums, Phlox, Foxglove, Delphiniums, Iris, Hardy Asters, etc.—to plant border 25 ft x 6 ft. Full instructions for preparing bed, complete planting diagram and cultural notes for each variety. Very effective, exceedingly interesting. Shipped promptly, \$25 f. o. b. Baltimore.

We furnish plants and designs for all types of Gardens, large or small. Large growers of Evergreens. Estimates without obligation. Handsome booklet, containing wonderful garden and other views FREE on request.

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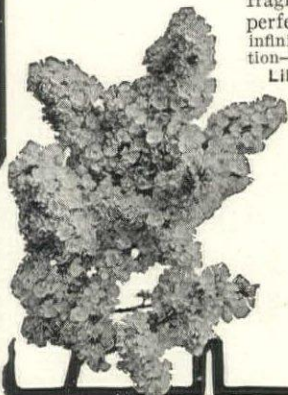


BOX-BARBERRY is a dwarf, upright form of *Berberis Thunbergii*, and lends itself most happily to edgings for the formal garden, or for low hedges. It is perfectly hardy, thriving wherever *B. Thunbergii* grows. Send for descriptive circular, and complete catalogue of Elm City Nursery products.

The Elm City Nursery Co.
Woodmont Nurseries
Near Yale Bowl
Box 194, New Haven, Conn.

Farr's Lovely Lilacs

Splendid varieties from Lemoine, which are marvels of beauty and fragrance, hybrid sorts which closely approach perfection of bloom; these and others in almost infinite variety may be found in my Wyomissing collection—and in your garden if you wish.



Lilacs should be planted this month, and so should *Deutzias* and *Philadelphus*. The imported varieties of all three are particularly attractive because of their extra large flowers and attractive colors.

Iris and Peonies may still be placed in the ground for successful results next season, but there must be no delay. I can supply all standard sorts and most novelties.

Farr's Hardy Plant Specialties is a book of over a hundred pages, with many illustrations in natural colors, and photographic reproductions. Too costly for miscellaneous distribution, but a copy will be sent on receipt of \$1, which sum may be deducted from your first order amounting to \$10.

BERTRAND H. FARR
Wyomissing Nurseries Company
106 Garfield Avenue, Wyomissing, Penna.



Hyacinth
Narcissus
Tulip, Etc.

BULBS

We import none but the highest quality bulbs grown in Holland, also specialize in the introduction of new varieties particularly adapted to those most interested in having the best obtainable in their collections.

Send for Catalogue

"The Aristocrats of the Bulb Family"

Compare prices and note saving over the past few years. Order early, as the supply will be limited.

WATERER'S SPECIAL LAWN GRASS SEEDS

HOSEA WATERER 111 SOUTH 7th STREET
PHILADELPHIA, PA.

HORSFORD'S HARDY LILIES and Cold Weather Plants



LILIUM REGALE

This new Regal Lily is the finest novelty that has been offered in years. Our Hardy Perennials, Wild Flowers, Iris, Peonies, Hardy Ferns, Vines, Shrubs, and Trees which we grow here have always given satisfaction when properly set. Trees and Shrubs that we have found tender in severe winters have been discarded from our lists. Ask for our Autumn Supplement and Fall Price List before making up your list of wants.

F. H. HORSFORD
Charlotte Vermont

WHAT YOU CAN DO IN OCTOBER

A Personal Message from Henry Hicks

IN October you can plant almost every kind of nursery stock. Even those things which old-timers always planted in the spring with bare roots, such as magnolia, tulip tree, sweet gum, beech, holly and evergreens, will do better if set out in autumn with a ball of earth around their roots. Whatever risk there is, Hicks Nurseries will assume it. Look at your stock next April, and if it is dead come and get more to replace it, at our expense.

If some of the shrubs and trees on your place need moving, do it in October. Maybe some of the shrubs have grown too big—replace them with pines which, with some new bright-berried shrubs, will form an ideal winter windbreak and mass of cheery color through the bleak months. The birds will appreciate the food and shelter of such a planting.

Some shrubs that will stay small should be in every house foundation planting. We are always glad to tell you about them and explain how the foundation should show through in places. Dwarf growing yews, pines, inkberry, junipers and many other little gems are specialties of the Hicks Nurseries.

Six-year-old apple and pear trees, planted this month, will insure you against fruit shortage. They save time over the usual two-year-old stock, just as our twenty-year-old shade and ornamental trees save time over the spindly little saplings that most people set out. All these immediate result trees are ready now to be shipped and planted. Our catalogs tell all about them. We send carload lots of evergreens and shade trees twenty-five feet high as far as Maine and Kentucky. Shipping conditions are better now than in the spring.

Hicks Nurseries not only sell nursery stock and plants, but deliver service with them.

If you want advice on some particular landscaping problem, let us know. We are both working with the same big end in view—better homes through better grounds and gardens.

We have booklets on the varieties and proper use and care of different kinds of trees, shrubs and flowers which we will be glad to send you if you'd like them.

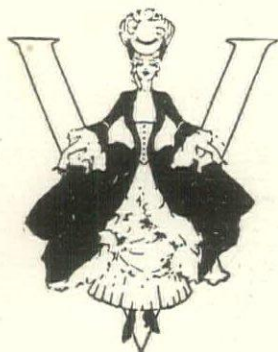
If you love a plant, you can make it live any time.

(Signed) HENRY HICKS.

HICKS NURSERIES
BOX H
Westbury, Long Island
New York

\$2 Invested in Vogue will save you \$200

a tiny fraction of your loss on a single ill-chosen gown



**This offer open only to
new subscribers.**

The gown you buy and never wear is the really expensive gown. Gloves, boots, hats, that miss being exactly what you want, are the ones that cost more than you can afford.

Vogue suggests that before you spend a single penny on your season's outfit, before you even plan your wardrobe, you consult these numbers forecasting—accurately and authoritatively—the forthcoming season's mode.

THESE ARE THE 10 NUMBERS OF VOGUE THAT YOU WILL RECEIVE FOR \$2

(11 if you mail the coupon now)

Early Paris Openings

October 1

(Extra Complimentary Number)
The first models from the Paris Autumn openings—the earliest word on silhouettes and fabrics and colours. A report of the advance guard of the mode as seen when the first ateliers open their doors to display their Autumn creations.

Paris Fashions

October 15

These are the definite decrees that are sent forth by the *grandes maisons* of Paris—the models that are being worn by the best-dressed women in Paris. That will be worn by the smartest New York women as soon as they're out of the customs.

New York Fashions

November 1

The actual gowns, hats, coats, and shoes that are to be had in the New York shops and dressmaking houses. A glimpse of New York streets, shops, restaurants, and theatres at their gayest season.

Smart Fashions for Limited Incomes

November 15

If you have to make uncommon sense serve in place of dollars, you will appreciate this number of Vogue—the well-chosen accessories, the beautifully tailored suits, the hats with just that chic, the clever adaptation of what you have now to what you'll need by the middle of next month.

Christmas Gifts Number

December 1

Several hundred gifts, all carefully chosen by Vogue's experienced shoppers—gifts for every age and fancy, for every taste and purse.

Holiday Number

December 15

Holiday furs and fashions and frivolities; new gift suggestions; the color and sparkle of Yuletide.

Lingerie & Vanity

January 1

Lingerie and negligees which are a joy just to look at. Countless dainty trifles which make for distinction in your wardrobe.

Motor & Southern

January 15

Motor fashions for both the cars and their owners. Features of the Motor Shows pictured and talked about.

Spring Fabrics & Patterns

February 1

This issue sounds the first notes of spring fashions, discusses the new materials and provides you with details to freshen your winter wardrobe, while the weather is still too treacherous for you to venture forth in a new spring suit.

Forecast of Spring Fashions

February 15

At last there is an answer to all your spring clothes problems. All your perplexities from the trend of the mode to the minutest of accessories and details is authoritatively settled for you. This issue is a budget of momentous tidings from Paris and New York's proud originations.

Spring Millinery

March 1

Of all the clothes you love there are none so dear as your newest hat. A hat does so much for one. Why, one's whole destiny is sometimes altered by the curve of a feather or the fall of a ribbon. Vogue's authority and aid are invaluable.

Sign, Tear Off and Mail the Coupon N O W !

Vogue, 19 West 44th Street, New York City

Enclosed find \$2.00, for which send me TEN issues of Vogue beginning with the Paris Fashions Number. It is understood that if this order reaches you in time, you will send me a copy of the New York Fashions Number without extra charge, making ELEVEN in all.

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Bought singly at 35 cents a copy, these 11 issues would cost you \$3.85. You can get these issues for \$2.00—if you will sign and mail the coupon today.



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J. G. VALIANT CO.
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There is a Lucas product that most successfully meets every paint or varnish need—from Boudoir to Kitchen.

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A copy of "Suggestions for Home Decoration" will be sent on request. Address Dept. 46.

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BY ARCHITECT W. STANWOOD PHILLIPS, NEW YORK CITY

Build for Individuality and Attractiveness

THIS "CREO-DIPT" Thatch Roof in variegated colors is an example of the adaptability of the thatched "CREO-DIPT" Stained Shingles.

In no place has the "home atmosphere" been more perfectly portrayed than in the simple village house of England, and that which has helped most has been the quaint thatched roof of straw. In these days of "modern building," "atmosphere" can be obtained in no better way than with Thatched "CREO-DIPT" Stained Shingles. The roof crowns the house and gives it that nice adjustment of "height, breadth and thickness" that makes the quality of "home attractiveness" indescribable.

Write for book of "CREO-DIPT" Thatch Roof Homes by noted architects, and working drawings of construction with specifications and instructions for architectural design.

"CREO-DIPT" Stained Shingles are also furnished in the 16", 18", and 24" lengths, in thirty different shades, for beauty and economy on side walls, as well as roofs.

Ask us how any variegated color effect can be secured by the use of "CREO-DIPT" Stained Shingles.

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